



AMPHITHEATRE, POLA.
From the Original Water-colour Drawing by James Stuart (Stuart & Revett).—R.I.B.A. Collection.

THE LIBRARY AND COLLECTIONS OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS.

By the LIBRARIAN, RUDOLF DIRCKS.

(Continued from page 64.)

As we have seen, most of the architects, both Italian and French, of the Renaissance visited Rome and made drawings from the ancient buildings ; but it is to Antoine Desgodetz that the credit of the publication of the most detailed scale drawings of ancient Rome is due. In his *Les Edifices Antiques de Rome*, published in Paris in 1682 (when the author was only twenty-nine), inaccurate as Piranesi's and later observations proved many of the drawings to be, we have the precursor of the great architectural literature on classic architecture which in the following century began to appear in England. The Library copy of the first edition of Desgodetz's book came originally from the library of James Stuart ("Athenian Stuart") and contains marginal notes and emendations in French in his handwriting. The Library also contains a folio volume in manuscript, consisting of 313 pages, entitled *Cours de Architecture, dicté par M. Desgodetz, Architecte du Roi*, being no doubt the lectures which he delivered as Professor of the French Royal Academy of Architecture, a position which he occupied from 1719 to 1728. The manuscript was presented to Professor Donaldson in 1842 by M. Guenepin, a French architect of some note in the early part of the nineteenth century.

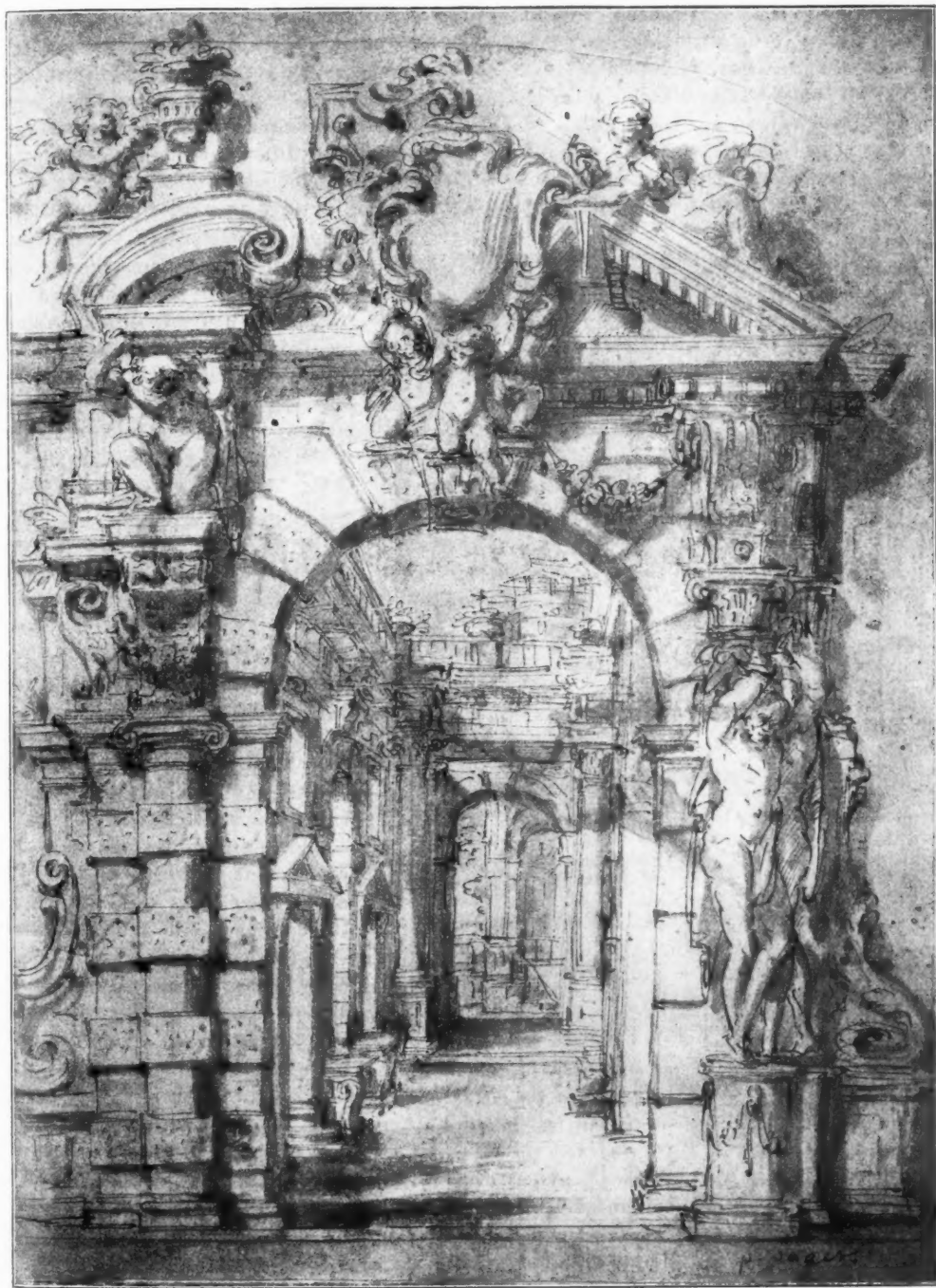
What Desgodetz did for Rome, a later Professor of the French Academy, Julien David Le Roy, did for Greece in his *Les Ruines des plus beaux Monuments de la Grèce*, published in Paris in 1758. And to continue in the same line of investigation of French research in regard to ancient architecture, if we take a leap of half a century we may thank Nelson's victory over the French fleet in Aboukir Bay, which held Napoleon and his army prisoners in Egypt, for the splendid series of twenty-three volumes—13 volumes of plates and 10 volumes of text—*La Description de l'Égypte*, published by order of the Government, 1809–1822, the result of observation and research during the time that Napoleon and his army were detained in Egypt. It may have been in a spirit of emulation that later induced King

Frederick William the Fourth of Prussia to instruct Lepsius in 1842-45 to undertake an equally monumental work on Egypt, *Denkmäler aus Aegypten und Aethiopien*, published in Berlin between the years 1849-59. As I have already said, the King presented the Institute copy. The sphere of French investigation was extended by L. F. Cassas to Syria by the publication in 1799 of his *Voyage pittoresque de la Syrie, Phénicie, Palestine et Basse Egypte*, which was supplemented at a later period by the Count de Vogüé in his *Syrie Centrale*, published in 1865, and by Flandin and Coste, Texier, Perrot and Chipiez, and other authors.

The Library is well stored with the French works published during the nineteenth century. As I have already mentioned, one of the first gifts to the Library was a series of the works of Percier and Fontaine, the architects most typical of the style of the First Empire. Sauvageot, Rouyer and Darcel, Texier, Ramée, Chapuy, Revoil, Choisy, Viollet-le-Duc, Berty, Palustre and many other distinguished authors are all represented. There are many links between French architects and authors and the Institute collection, but I shall confine myself to mentioning one (I have already spoken of Garnier's presentations). This is connected with Charles Félix Marie Texier, a writer familiar to all students of the architecture of Asia Minor for his archaeological and architectural discoveries, delineated in three folio volumes (1839-49) *Description de l'Asie Mineure*, for the publication of which the Chamber of Deputies voted the sum of 100,000 francs. The Chamber also provided funds for the publication in 1842-52 of a later work, *L'Arménie, la Perse et la Mésopotamie* (two folio volumes). His last work, *Byzantine Architecture*, completed in collaboration with an English architect and archaeologist, R. P. Pullan, was published simultaneously in English and French in 1864. During his researches in the East Texier made a large number of drawings, and collected a great deal of information that has not been published. In 1867, the year in which he received the Royal Gold Medal of the Institute, he presented to the Library much of this unpublished matter, contained in five bulky folio volumes of drawings, and two volumes of manuscript. Four of the volumes of drawings contain plans, elevations, sections and details of Sancta Sophia and other mosques and buildings at Constantinople, as well as draughtsman's notes, general views, either in water-colour or pencil, and sketches of Turkish types, illustrating the manners and customs of the people, and incidents, such as a man swallowing a sword or a man being hanged. The fifth volume of drawings takes us farther East, to Asiatic Turkey, to Persia and Mesopotamia. The manuscripts comprise miscellaneous matter, of which probably the most important are the pages devoted to Constantinople and archaeological descriptions of districts in Asia Minor. The drawings are known to most authorities on the architecture of Constantinople.

With Texier I shall turn from French to English books, but before doing so I should like to remind students of the scholarly restorations by the *anciens pensionnaires* of the French Academy at Rome, who, in collaboration with distinguished archaeologists, were responsible for the series of volumes dealing with Olympia, Epidauros and Pergamos.

When we turn to England, after having glanced at the publications of Italy and France, we do not at first find the same richness and abundance. Although the Renaissance found its earliest expression in Italy, the movement no doubt expressed a universal spirit of reaction, of gradual growth, which followed the Middle Ages. But the vitality of Italy was contagious, and her influence spread rapidly, after the invention of printing, partly by the means of printed books, and partly by English travellers in Italy and Italian artists who came to this country in the sixteenth century. It may, perhaps, be assumed that the Institute Library contains a representative collection of English architectural authors: but, as has been indicated, English architects and students were not entirely dependent upon native authors for their instruction. The books of Italian and French authors were sufficiently familiar either in the original or in translation. In Italy and France we have seen that early authoritative works were by notable architects. This was not quite the same case in England. It is doubtful whether John Shute was an architect. Gerbier was a diplomat and many other things, and an architect rather by accident than by design; Sir Henry Wotton was a British ambassador at the court of Venice and the author of



From a Signed Drawing by Pierre Puget (1662-94).
(R.I.B.A. Library: Sir James Drummond Stewart's Collection.)

V. Scamozzi's *L'Idea della Architettura Universale* (Venice, 1615); Torello Sarayna's *De Origine et Amplitudine Civitatis Veronæ* (Verona, 1540); Summonte's *Historia della Città e Regno di Napoli* (2 vols., Naples, 1601), *De Rebus Prædare Gestis a Sixto Pon. Max* (Rome, 1588), and *Le Cose Maravigliose dell'Alma Città di Roma* (Venice, 1588)—the last named containing a scrap of writing which Mr. Wilkinson ascribes to Jones.



Reproduced from a Facsimile of Inigo Jones's Sketch-Book.—(R.I.B.A. Collection.)

Inigo Jones was the author of only one published work, *The Most notable Antiquity of Great Britain, vulgarly called Stone-Heng, on Salisbury Plain, restored*, which was not published until after his death by John Webb. The Library contains a copy of the 1725 edition. In this remarkable treatise Inigo Jones arrives at the conclusion that "this antient and stupendous pile" was originally a Roman temple, built after the Tuscan order.

In the drawings of the Burlington-Devonshire collection we are brought into closer touch with

Jones. There are some seventy or eighty drawings, either by him or reasonably attributed to him. The Library also contains a facsimile copy of a sketch-book which Jones used in Italy during his second visit, in 1614, containing on the first page the inscription "Roma.—Altro diletto che Imparar non trovio.—Inigo Jones 1614." The Duke of Devonshire was responsible for the facsimile of which only 100 copies were produced in 1832. The Institute copy was presented by the Duke to Decimus Burton in 1836. The sketches, with one exception, are entirely devoted to figure and anatomical studies and are drawn with Jones's characteristic freedom. We have also most of the original drawings which Henry Flitcroft made for Wm. Kent's *Designs of Inigo Jones*, published at the expense of Lord Burlington in 1727, a volume which also includes designs by Kent and Lord Burlington.

Sir Balthazar Gerbier's two books—*A Brief Discourse concerning the Three Chief Principles of Magnificent Buildings* (1662) and *Counsel and Advice to all Builders* (1663)—throw some light on the practice of architecture in the time of Sir Christopher Wren—little duodecimo volumes which contain almost as many pages of dedication as there are of text. In the second book I have mentioned there are no less than forty—the first addressed to "The Queen Mother" and the last to "The Courteous Reader." *Een Constich Boeck van de vijf Columnen van Architecture*, by Hans Bloem, fo. Amsterdam, 1598 (the plates were reproduced in an English version in 1660), possesses some interest on account of association, because it was discovered above the ceiling joists in an attic at Wotton House, the family seat of the Evelyns—it was at Wotton where John Evelyn was born and buried. While speaking of these rare early editions I should like to mention two which, although not bearing on architecture, are not without architectural interest: these are William Lambarde's *Perambulation of Kent*, the earliest of county histories, and John Stow's *Survey of London*, of which the Library contains, respectively, the 1576 and 1603 editions.

In the latter half of the seventeenth century Dugdale published his *Monasticon Anglicanum* (1655), containing Hollar's engravings, and David Loggan his engravings contained in *Oxonia Illustrata* (1675) and *Cantabrigia Illustrata* (1676–1670) (both copies are in the Library). These books are not only interesting as records or for their engravings; but also because they were the precursors of the considerable volume of illustrated literature on our national buildings which appeared in the following century and later, and which is continually being added to. Early in the eighteenth century (1708) we have Knyff and Kip's views of great country seats, and the Library also contains James Beeverell's *Les Delices de la Grande Bretagne et de l'Irlande*, published in duodecimo at Leyden in eight volumes, containing 241 plates, as well as later works of a similar character such as Britton and Brayley's *Beauties of England and Wales* 1801–18, and Neale's *Noblemen and Gentlemen's Houses of Great Britain* 1824–9, etc.

We have numerous such works, usually remarkable for their engravings, dealing in a picturesque fashion with the buildings of other countries, of which an excellent example is Jacques Le Roy's *Castella et Prætoria Nobilium Brabantiae*, a folio volume published at Amsterdam in 1696, with engravings by Wenceslaus Hollar, Adam Perelle, Franz Ertinger, Jacobus Harrewyn and other notable engravers of the seventeenth century.

The Institute is indebted to Mr. Laurence Weaver (now Sir Lawrence Weaver) for two interesting contributions to the collection,—the interleaved heirloom copy of the *Parentalia*, which remained in the possession of Sir Christopher Wren's family until 1911, when it was purchased by a generous group of subscribers from Mrs. Pigott, since dead, the last surviving direct descendant of Wren; and for a copy of the third edition of Elyot's *The Boke named The Governour*, the 1546 and third edition, which bears on the title page the autographs of Christopher Wren, Dean of Windsor, Sir Christopher Wren's father, and of Sir Christopher Wren himself. The interleaved copy of the *Parentalia* contains a large number of inserted engravings, in addition to the ten engravings published in the original edition, as well as numerous letters and documents in manuscript, and a few original drawings which show Wren's interest in physical and natural science. I give on the screen the copy of an original letter in the *Parentalia*

addressed by Wren to his son, who was travelling abroad at the time—a fatherly, gossipy letter. Independently of the *Parentalia* the Institute possesses another original letter of Wren, dated 1st December 1716, addressed to Mr. Vanbrugh (later Sir John Vanbrugh), who at the time was one of the Commissioners of Greenwich Hospital. In this letter Wren accounts for his non-attendance at a meeting of the Commission and makes suggestions with regard to matters connected with the Hospital. There is also in the Institute a drawing of a section of the dome of Greenwich Hospital, which Professor Donaldson attributed to Wren.

The eighteenth century was prolific in the publication of architectural books, and, so far as Classic architecture is concerned, they were designed on a scale and written with the authority of independent research that hitherto had been unknown in English architectural literature. In regard to national architecture there is the Vitruvius Britannicus of Colin Campbell, and those who followed him in this work,—Woolfe and Gandon, G. Richardson and P. F. Robinson,—with scale drawings of plans, sections and elevations, taking the place of picturesque or topographical views. Battye Langley's numerous books, probably the most consulted of their time, belong to neither of these categories, and were misleading in many respects. There are also a number of books by architects illustrating their own designs (of which Rawlin's *Familiar Architecture* is a type), interesting expressions, for the most part of the style of the latter half of the eighteenth century. The publications of classic work were largely due to the influence of the Society of Dilettanti. The Society was founded in 1734 by "some Gentlemen who had travelled in Italy, desirous of encouraging at home a taste for those objects which had contributed so much to their pleasure abroad." The first book published under the auspices of the Society was the first volume of *The Antiquities of Ionia* in 1769, which developed into four volumes during this and the succeeding century; later works were *The Unedited Antiquities of Attica* (1833), and Penrose's *Investigation of the Principles of Athenian Architecture* (1851). It should, however, be remembered that prior to the publication of the *Ionian Antiquities* three members of the Society had already published independently most important works: Robert Wood's *Ruins of Palmyra* (of which we have the original drawings, no doubt the work of J. B. Barra, who accompanied Wood to the East as his draughtsman) in 1753 and *Ruins of Bualbec* in 1757, and the first volume of Stuart and Revett's *Antiquities of Athens* in 1762. In 1912 the Society of Dilettanti presented to the Institute a set of unpublished plates engraved between 1820 and 1840 and many original drawings made by the members of the Second Ionian Mission sent out by the Society in 1811. The plates were subsequently published in a folio volume under the editorship of Professor Lethaby, and form Vol. V. of the *Antiquities of Ionian* series. The collection presented by the Society also includes earlier drawings made by James Stuart and others for the Society's publications which I have mentioned. In the consideration of the publications of the eighteenth century the influence of Lord Burlington—Richard Boyle, the third Earl of Burlington—to whom I have so often referred, should also be taken into account. He brought Leoni from Italy to undertake the translations of Alberti and Palladio, and, realising from Palladio's description of Ancient Rome that he had made drawings of the classic buildings, went to Italy on a voyage of discovery, and not only found the drawings of the Roman Baths, but also drawings of Palladio's own buildings, which he brought back to England, and which now form part of the Burlington-Devonshire collection. I have already referred to Lord Burlington's publication of a selection of the drawings of the Roman Baths.

Another interesting possession of the period are the lectures, in manuscript, delivered at the Royal Academy in 1768 by Thomas Sandby, the first Professor of Architecture of that Institution.

The name of Willey Reveley is not perhaps so familiar to students as the other names I have mentioned, although he was a man of parts and edited the third volume of *The Antiquities of Athens* (1794), in which he replies with some bitterness to criticisms of Greek Architecture which Sir William Chambers had written in his work on Civil Architecture. The Library possesses Reveley's manuscript notes and criticisms on the architecture of Italy, including the cities or towns of Rome, Florence, Milan,

Verona and Pisa, and a diary of a tour in Greece and Egypt, whither he accompanied Sir Richard Worsley as his draughtsman and architect. He was abroad during the years 1785 (or 1784)–1789. In the following century we have the diaries (contained in 16 pocket-books) of J. L. Wolfe, who accompanied Sir Charles Barry to Italy and Sicily in 1820, containing careful descriptions of the buildings seen on the way, and numerous delicate sketches, made either by a quill pen (the pen still remains in one of the books) or in pencil. We also have later the diary of Sir Charles Barry, containing notes and quick pencil sketches of a Rhine holiday taken in the autumn of 1842, depicting the Rhine Castles and details of buildings at Nuremberg and other places. The original manuscript of Gwilt's *Encyclopædia of Architecture* (1842) has also recently been added to the Library.

Before leaving these original manuscripts, I should like to refer for a moment to another type of document, of considerable historic interest. This consists of various books of accounts connected with Greenwich Hospital, the Horse Guards and Somerset House. The oldest of these, relating to Greenwich Hospital, include the Contract Prices for Building the Hospital and other documents (there are thirty altogether) associated with its erection in 1696.



From a Water colour Drawing of St. George's Hall, Liverpool, by the Architect, H. L. Elmes.
(R.I.B.A. Collection.)

There are also three books of accounts, described by Wyatt Papworth as "Manuscript Ledgers" connected with the building of the Horse Guards (begun in 1750) and Somerset House (1776) which are instructive as to the course of erection of these buildings, the method of carrying on the works, the prices paid for works done by "measure and value," and the names of the tradespeople employed, covering the period from 1776 to 1795. They contain not only the accounts of the mason, bricklayers, etc., but also of the artists, Sir Joshua Reynolds, Cipriani, Sir Benjamin West and others—which recall the fact that in the early days of the Royal Academy it was housed at Somerset House.

The publication of the early volumes of the Society of Dilettanti which I have already mentioned preceded the neo-Classical revival in England, and indicated the direction to which architectural thought was turning. We have, amongst other original drawings of this period, a water-colour drawing of one of the most celebrated buildings, St. George's Hall, Liverpool, by the architect, H. L. Elmes, which I reproduce on the screen. Although there was an architectural break in the classic revival, its influence was never wholly dissipated; the tradition was continued in the classic studies of Cockerell,

Pennethorne and Penrose, and by architects and archæologists in England, Germany and France. Professor Richardson in his *Monumental Classic Architecture in Great Britain during the Eighteenth and Nineteenth Centuries* has quickened interest in the architectural work of the latter half of the eighteenth century and first half of the nineteenth.

As the Institute was founded at the time when the Gothic revival was in the air, it would be surprising if the Library were not fully equipped with the literature that preceded and grew with the movement. Britton's *Architectural Antiquities of Great Britain*, and his *Cathedral Antiquities of England*, Winkles' books of Cathedrals, both in England and France, the various books on mediæval art and ornament by Augustus Charles Pugin and his son Augustus Welby Pugin, the illustrations published contemporaneously by the Brandons, and by J. K. Colling, Turner and Parker's *Domestic Architecture of the Middle Ages*, and Dollman and Jobbin's *Analysis of the Ancient Domestic Architecture in Great Britain*, the first *Discriminating History of Gothic Architecture* by T. M. Rickman—first published in 1817, and followed and improved by numerous subsequent editions—and the books of Bloxam, Parker, Paley and Sharpe are the principal works which go to make up the early literature of Gothic architecture. The collection includes many original drawings of these, including some examples of the work of Augustus Welby Pugin, and a complete set of the original drawings which J. K. Colling made for his *Gothic Details* and *Gothic Ornaments*. Since Mr. Townsend read his Paper on the Institute drawings the collection has been increased by considerable collections of the works of Wm. Burges, Norman Shaw, and Wm. Butterfield. Between the years 1840–50 there appeared concurrently the collections of lithographic plates of English domestic architecture from the drawings of C. J. Richardson and John Nash, which revived interest in the quality of early Renaissance architecture. Some forty years later, in 1894, Mr. J. A. Gutch published his well-known work, in two folio volumes, *Architecture of the Renaissance in England*, which was followed in 1901 by Belcher and Macartney's *Later Renaissance Architecture in England*, and again, later, in 1911, by Garner and Stratton's *Domestic Architecture of England during the Tudor Period*. The written history of the times covered by these works is developed in Sir Reginald Blomfield's exhaustive *History of Renaissance Architecture in England, 1500–1800*, and by Mr. Gutch in *The Growth of the English House* (1909), and in other works.

With regard to the works of contemporary authors, the Literature Committee, within the means at its disposal, endeavours to keep the Library up to date. In recent years a considerable collection of works on colour decoration, stained glass, sculpture, heraldry and furniture, has been formed, as well as of later scientific works and books devoted to special types of building. Contemporary histories of architecture to-day provide a modern student, in a condensed form, with the results of later and more accurate research than was available to the older writers.

In a bird's-eye view much—very much—that is interesting is lost, and I, who know the Library well, am conscious of many omissions. But I hope, at any rate, that you may have gathered from what I have said that in the contents of the Library members of the Institute rejoice in a precious heritage.

DISCUSSION ON THE FOREGOING PAPER.

Mr. WALTER CAVE, *Vice-President*, in the Chair.

Dr. A. E. COWLEY (Bodley's Librarian), rising at the invitation of the Chairman, thanked the Council for giving him the opportunity of hearing this deeply interesting Paper. As one Librarian to another, he also thanked Mr. Dircks very heartily on his own behalf for reading the Paper. It was always interesting for one librarian to hear the experiences of another. He (Dr. Cowley) loved his Library very deeply; and it was evident that Mr. Dircks loved his library too; so that they had so much sympathy in common. He

was struck by Mr. Dircks's reference to Vitruvius's requirements for the training of architects. It seemed that an architect required to know most things and to have been trained in most things; and he thought it might also be said that a librarian required to know most things, and, as far as he could see, Mr. Dircks fulfilled that requirement. He congratulated the Institute, first, on having such a library, and secondly, on having such a Librarian. He congratulated Mr. Dircks on the treasures which were committed to his

care and on the great familiarity he had with their contents, and asked the meeting to join with him in a very hearty vote of thanks to Mr. Dircks for his most interesting and entrancing Paper.

Sir HERCULES READ (Keeper of British and Mediæval Antiquities and Ethnography, British Museum), in seconding the vote of thanks, said that a Paper of the kind they had just listened to was one that, whether they were architects or not, they could not help being intensely interested in. It was a theme that appealed to every intelligent human being, especially to those who, like himself, had to deal mostly with the past in their official capacity. All the same, when he received the request from the Council to second the vote of thanks, he confessed that he was a little puzzled; but, thanks to Mr. Dircks, he now saw clearly that the Council were justified in asking him to second this vote of thanks. In the first place, by Act of Parliament he was an under-librarian of the British Museum although he had nothing to do with books. In the second place, he was rather an old member of the Society of Dilettanti, of whose encouragement of the study of classical architecture Mr. Dircks had spoken. In the third place, he was the *doyen* of the Trustees of the Soane Museum, a museum full of architectural monuments, and he hoped members of the Institute made good use of the material that was there, for some of it was very fine. In the fourth place, he knew intimately a great many of those old architects Mr. Dircks had mentioned—Mr. Penrose, Mr. Burges, Mr. Wyatt Papworth, and others. It was, therefore, not inappropriate that he should have been asked to take a part in proposing this vote of thanks. There was another point of view, quite as personal to himself, but more interesting. Recently—since the war—he had been trying to turn into a museum a building that was intended for a library. That was distinctly professional, it concerned every architect to know why the one would not do for the other, and he would try to tell them. The gallery in question was amply provided with light, amply provided with columns 3 feet square—which he did not want—it was amply provided with many things which were of no use whatever. The requirements of a museum were, of course, widely different from those of a library. In a library one can take one's book to the light; in a museum the light must be brought to the object. In a museum matters must be so arranged that the light will properly fall on the statue or other object, because the object is immovable. Mr. Dircks had referred to the authors of some very fine books on architecture, Latin, Italian, and French. With regard to the Italian books of the fifteenth and early sixteenth centuries, it would be well worth the while of any student of Italian architecture to go somewhere beyond the purely architectural works and to look at the books of fine woodcuts, Venetian and other, in which the artist—they seem to have been artists in the highest sense of the word who illustrated books—had made his frames or his title-pages and other incidental illustrations in the most beautiful style of the time. He did not think there was

anything more beautiful than the Venetian work of the Middle Renaissance.

Mr. WM. WOODWARD [F.] said that Mr. Dircks's Paper had recalled to him some very interesting reminiscences. He agreed with Dr. Cowley that it was a very great thing in a librarian not only to know the richness of his library, but to be acquainted in detail with the books which the library contained. Disraeli in his *Curiosities of Literature* mentions a distinguished Italian book-lover every floor of whose house was filled with books; he lived with them, never really went to bed, but sat in a reclining chair amidst his books. Yet notwithstanding that he had these thousands of books, if any one asked him to refer to a book, he knew exactly not only on which floor the book was, but on which shelf and what part of that shelf. The father of his dear old master, Mr. Arthur Cates, was Librarian of the British Museum, and it was said of him that if any one asked for a particular book at the Museum, he would say, "In the gallery, on the fourth shelf, the fourth book from the left-hand end." He (Mr. Woodward) had, on many occasions, consulted Mr. Dircks as to the particular book he wished to read, and Mr. Dircks had at once put his hand on that book, and so added not only to the interest but to the value which attached to the Institute's unique Library. Mr. Dircks had referred to the Architectural Publication Society's *Dictionary of Architecture*. Mr. Arthur Cates and Mr. Wyatt Papworth were the Secretaries of that Society and the instigators of the *Dictionary of Architecture*. Among the contributors were Sydney Smirke, Sir James Pennethorne, Cockerell, Hardwicke, great men of sixty years ago. If our young men would consult that work they would get a good idea of the architects of sixty years ago, and of what they wrote upon architecture and its literature. He hoped the funds of the Institute would admit of the publication of a catalogue of this magnificent collection. At all events, he trusted that Mr. Dircks's Paper would be published in its entirety in the Institute JOURNAL, so that not only those present that evening and the members generally, but the public outside might be made acquainted with their unique and magnificent Library, and encouraged to visit it and inspect its precious contents. He supported the vote of thanks with much pleasure, and trusted that Mr. Dircks would live long to attend to their requirements at No. 9, Conduit Street.

Mr. H. HEATHCOTE STATHAM [F.] said he also would like to contribute his testimony to the help Mr. Dircks gave to anybody who wanted to look at a particular book or to look up what had been written on any special subject. He was always ready to give a summary of what books there were on any particular subject, and his assistance was exceedingly valuable in that sense to every student using the Library. But there was a point of less personal and more permanent importance he wished to speak of, namely, the inadequate provision in the Library for the books. The Literature Committee were constantly considering books sent to them, and books brought to their notice, as to whether they were worth purchasing or not, but

when they were acquired the Librarian had nowhere to put them. The Library was always increasing, the space even now was inadequate, but apparently no steps were being taken to increase it. Moreover, the valuable ancient works they possessed ought to be in a building which was fire-resisting. In the event of a fire they would lose works which nothing could replace. These were matters for the immediate consideration of the Council: what could be done to increase the accommodation in the Library, and to provide safely for the valuable books in it? If they could see to that, it would be one of the best proofs they could give of the confidence they reposed in Mr. Dircks.

Mr. C. F. A. VOYSEY, called upon by the Chairman, said he felt he was a rank outsider, knowing little or nothing about libraries. Still, he did know something of Mr. Dircks; he had the honour of his acquaintance, and was glad to endorse all the appreciation and praise he had received, while he much esteemed his usefulness and his extreme kindness. He hoped what he was now going to say would not be taken amiss, but while listening to the Paper he could not get away from the idea that such excellent Libraries were to a large extent responsible for the badness of modern architecture. With such excellent libraries we had no business at all. He was sure he was alone in his opinion. ("No.") He thought while we were hoarding other people's works we were neglecting our own modern conditions. The greatest architecture the world had ever seen had grown out of a complete understanding of the requirements and conditions which were purely local. It was Descartes who said that the more we were interested in and concerned with the past, the less we understood and appreciated the present.

Mr. H. M. FLETCHER [F.] said that in spite of Mr. Voysey's remarks he strongly supported Mr. Statham. It had been borne in upon the members of the Literature Committee that the housing of the Library was not adequate to its contents. Mr. Dircks's Paper had given them an idea—though most of them had a rough idea before—of the inestimable treasures the Library possessed, but it was hampered in its expansion by lack of room. The drawings in it especially were very badly crowded. New shelves had been provided lately, but still the drawings overflowed, and unless the Institute tackled this question seriously, and considered the provision of more space and of fireproof protection, the Library must inevitably suffer.

Mr. W. H. WARD [F.] said he associated himself heartily with the vote of thanks to Mr. Dircks for his most valuable and interesting Paper. It would give all of them a deeper insight than they had before into the treasures it contained. It would also, apart from its intrinsic interest, have great value in bringing home to the public what a valuable asset the Library was to the profession, and consequently to the nation in general. He had met many people who had very grave doubts as to the general utility of the Institute; he had met those who had no doubt whatever on the point, they thought it absolutely useless, but with one exception

—that exception was the valuable Library it possessed; there was nobody who questioned that. It would be a most valuable result of this evening's Paper and the discussion if the Council could be brought to take a serious interest in the Library, its accommodation, and its proper preservation from fire. When one considered the years that had been spent in accumulating this unique collection of books, and that it might by some accident be destroyed in a few hours and that it would be impossible to replace it, the thought made one shudder. He had, therefore, great pleasure in associating himself with the hearty vote of thanks to Mr. Dircks, and giving his support to the remarks of Mr. Statham and Mr. Fletcher.

Mr. EDWARD P. WARREN [F.] said he would add his tribute as to the excellent qualities of the Library and its Librarian. Though in the past he had found time to go there occasionally, the botherations of architecture and other interests made it difficult to do so now. Perhaps Mr. Voysey might regard that as hopeful in one's old age, as he appeared to consider that the Library was increasingly useful the less it was used. He (Mr. Warren) took the contrary view, and he trusted the Library was filled to overflowing with students. He had always found—and he expected those who went there still found—when presenting his jug to be filled, that the Librarian sent him away with a supply of archives and a mixture of his own knowledge, and always done extremely kindly. He had to thank Mr. Dircks for his constant kindness; he had pleasant recollections of the ready way in which he assisted the Literature Standing Committee, on which he (Mr. Warren) served for several years. Mr. Ward would back him up in saying that the work of that Committee would frequently stumble if it were not for the constant support of Mr. Dircks.

Major H. C. CORLETTE, O.B.E., R.B.C. [F.] said he wished to support the vote of thanks to Mr. Dircks for his excellent paper. Mr. Fletcher had spoken about the Library accommodation. It certainly was a matter to which the Literature Committee wished the Council would give attention. It had been under consideration some time, but so far nothing of any account had happened. The proposer of the vote of thanks said he sometimes felt as if he hated books. As a member of the Literature Committee he (Major Corlette) must not say that he hated books. He could not agree with Mr. Voysey that they were the cause of bad architecture to-day, but he thought that Vitruvius was responsible for a good deal of poor architecture. Apparently he was living in the Augustan age: whether Vitruvius had anything to do with its merits he did not know, but he had a recollection that, later, when Constantine wanted to change his capital he went to Byzantium, and, finding there were no architects available, a law was promulgated that schools of architecture should be set up throughout the Empire. This seemed to show that Vitruvius and his bookworm influence, if any, had died in the three centuries preceding. He must have been a plodding theorist in "static" archæology, born, without vitality, in an age of "dynamic" effort.

He evidently lived his life with the dead bones of an architectural past which was once alive with thought, and enterprise, and adventure. Mr. Dircks had shown them some very interesting drawings. One of them by Villar de Honnecourt indicated an extraordinary sense of feeling, a feeling for drawing combined with craftsmanship, although it was a line-drawing. The Gothic men might have been *mis*-called Barbarians. But when we discussed these questions of Gothic and Classic, we might get rid of ideas of style and think of conditions of climate and geographical position, and also try to express a little national character. Here were we in England always harking back either to France, to Italy or to Greece, and there were even suggestions that we should imitate Egyptian monuments for modern memorials to our own British dead in this twentieth century. The Library was a great asset for us, but we must go actually to the really essential library that all architects must read. A Library such as we had, full of valuable books, was only a secondary literary institution for every architect: the real literature of architecture was in the buildings—in the bricks, the stones, the timber, and their use in construction, such as we could discover all over Europe, and all over England too.

Mr. HERBERT JONES said he would not willingly leave the room without adding a few words of heartfelt tribute to the important paper Mr. Dirckshad given them. It was worthy of the Institute, and worthy of the Library with which he dealt. The discussion had swung between censure of libraries and the inadequate accommodation for the treasures in the Institute Library. There was no doubt that housing of libraries had been greatly neglected in this country. He ventured, in all humility, to point out to the architects present—if he, an outsider and a layman, might venture to do so—that the greatest success we knew of in this country in modern times did not come from the brain of an architect, but rather from a brain of constructive power which knew what it wanted, and had the driving force to carry out what was wanted, in the case of Panizzi, who flung the great dome of the British Museum Reading-room across the open space in Bloomsbury, and formed the largest and most convenient reading-room of modern times. There was much to be said for the popularising of the treasures in the Institute Library, and he wished they could be more popularised; the people of London generally did not know of it—indeed, some experts did not. A library of architecture dealt with one of the greatest desires of the human mind, because almost all the arts were subordinate to, or aided in, architecture: sculpture, painting, and so on, formed portions of the ornament of that ideal house which ideal man wished to erect for his ideal purposes. Those ideals were rarely, if ever, fulfilled, and perhaps it was well, owing to the brevity of human life and the folly of human ambitions, that they never should be fulfilled. The poet had told us in his dream—and only the poet was inspired to prophesy—that man built himself a lordly house in which he for aye should dwell. He did not bother

about the architect, for it arose from the brain like a fairy palace; he ornamented it with all the art at his command, and with every accessory which could impart solace to the mind. We could not do that, but in a library of great architectural books, such as Mr. Dircks had described that evening, we could see what might be done if man had the power of imagination and could build a house according to his desire, and if the banker's balance was always at his elbow, jogging him on to ambitions which he knew could never be fulfilled. He hoped the paper would be printed, so that they could read and study it, and he was sure he was right, speaking on behalf of the Council of the Library Association, when he said they cordially endorsed the opinions which had been expressed as to the value of the paper and its educational force, and to congratulate the Institute on having such a Library and such an able exponent of its merits.

THE CHAIRMAN, in putting the vote, said they had heard that evening a paper which everybody had appreciated. He thought he could promise that it should be printed in full in the JOURNAL, not only the portions which were read, but also those which had been left out owing to the pressure of time. The question of the accommodation and safety of the Library was under consideration by the Council, and he thought it would be a good thing if the Literature Committee would bring up a formal and properly stated set of ideas and suggestions for the extension and preservation of the Library contents; they would, he was sure, receive the Council's careful and most serious consideration. Mr. Voysey's remarks seemed to be the only ones adverse to the general opinion, and he might quote for his benefit a line from the poet: "Men must rise on stepping-stones of their dead selves to higher things."

Mr. DIRCKS, in reply, said he was very grateful to Dr. Cowley and Sir Hercules Read for their much too kind expressions in moving the vote of thanks. Mr. Voysey had suggested a point of view in regard to the use of a Library that was open to argument. He knew that Mr. Voysey had a very nice collection of books in his chambers, and he was quite sure that Mr. Voysey had read them. With regard to the accommodation in the Library, one did not wish to add an extra burden to the shoulders of the Council during the war: but now the war was well over he hoped that something might be done: because at present they were without sufficient shelves or drawers for a large number of books and drawings. He greatly sympathised with Sir Hercules Read's appreciation of old Italian books. In the early centuries of printing the publisher's or printer's personality was more evident than it is in modern productions. For instance, at the British Museum the other day he was looking at one of the first books on architecture published in France—Jean Bullant's book on the Five Orders—in which he found on the colophon page a quatrain and a sonnet. And as some quotations had been made that evening he should like to quote a phrase with which Bullant terminated his treatise, "De jour en jour en apprenant mourant."

WESTMINSTER ABBEY.

AN ENDEAVOUR TO READ THE STORY OF THE NORTH TRANSEPT FAÇADE FROM AN EXAMINATION OF ANCIENT PRINTS.

By S. HURST SEAGER [F.],

Late Lecturer on Historic Art at Canterbury College School of Art, Christchurch, New Zealand.

THE pleasure derived from the contemplation of any work of restoration is dependent not only on the beauty of the work itself but in a large degree on its authenticity. Everyone has been impressed with the beautiful modern front of the North Transept, as commenced by Sir Gilbert Scott and completed by Mr. J. L. Pearson. But how far we are justified in taking pleasure in it as a record of the beauty of the original work has not, I think, been made clear. Isolated old prints have been reproduced in various books and journals from time to time, and descriptions and deductions from them have been given, but the conclusions arrived at have not been convincing because the prints as a whole have not been available, and the story, therefore, not easily read. I have always had faith enough to believe and to tell my students that the present work does represent very closely indeed the forms and spirit of the old work, but I have not till now had the opportunity of examining the evidence necessary to arrive at an independent opinion. I am indebted to Mr. A. D. Sharp, who was Mr. Pearson's assistant throughout the preliminary survey and rebuilding, for his kindness in showing me the drawings of the work as then existing and pointing out what evidence remained of original forms in the work itself. By the kindness of Mr. Batsford and of the librarian of the Guildhall library, I have been allowed to photograph all the available old prints of the North side of the Abbey; copies of these I have placed in our library, and have had the North Transept either reduced or enlarged, and show here in sequence for easy comparison. From these the statements made and opinions which have been expressed can be verified; it only needs briefly to refer to essential points, and place beside the records of the old work at Westminster records of those examples in France (which I photographed in 1907) on which the design at Westminster has been based.

In making use of old records of this kind it is impossible to make positive assertions as to the actual forms of the work at any particular period; many prints have been copied from earlier ones, perhaps long after important alterations have been made in the work itself; original errors may be repeated, so that it is no proof of correctness to find several prints expressing the same thing unless there is reason to believe that the drawing for the later print has been made from the actual building. The inaccuracies in drawing seen in original prints, their small size, or their incompleteness do not render them less valuable as an indication of what they were intended to represent; for in nearly every case there are contemporary examples existing

which can be referred to. To these examples the print becomes an index.

The first records are those of the middle of the sixteenth century, or about 300 years after the transepts had been completed—ample time for decay to have played havoc with the work, and for repairs, alterations and restorations to have been made. The earliest record is the very rough sketch of Van de Wyngaerde's Views of London, published about 1550. It indicates that *at that time* there was a pinnacle on the apex and a circle on the face of the gable, with some form of arcading or tracery beneath. The outline of the Rose window is clearly shown, and there are indications that the rose was contained within a square setting.

During the 95 years between this date and that of the next sketch by Hollar, dated 1647, the whole gable must have fallen into a state of disrepair, for we find that the upper parts of the turrets over the corner buttresses have been removed and the lower parts covered with domical roofs. The pinnacles at the foot of the gable have been reduced and have a pyramidal termination, while the pinnacle on the apex has disappeared and a small cross has taken its place. The circle and arcading in the gable have also disappeared; may we not, therefore, be justified in assuming that the whole gable had been taken down and either rebuilt in stone or filled temporarily with half-timber work? Hollar has taken pains to show the form of the gable filling at that time: if the gable is in stone there is warrant for the form of the diaper in the fourteenth century tracery in the Western cloister, the only difference being that the hexagons in the gable are elongated.

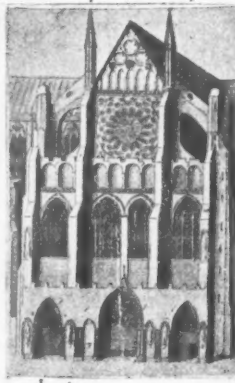
In 1654 the gable and its pinnacles had been rebuilt, as shown by Hollar's careful drawing of that date; so that if we can place any dependence on Hollar, and I think we can, for he was not only the draughtsman, but also the engraver, the period of this rebuilding is narrowed down to the seven years between the dates of Hollar's two sketches. The pinnacles at the base of the gable have been rebuilt to their former or usual height above the level of the apex, and the gable itself is now covered with tracery of a type similar to that seen in the thirteenth century work of the North walk of the cloister, but in the gable there is no enclosing arch, and the three arches under the circles are filled with a diaper which appears to be suggested by the tracery of the Rose beneath them.

The Rose is drawn with great care, and seems to lead to the conclusion that the original window in this North transept *did not correspond with that in the South transept*. It would be exceptional if it did.

Ancient Prints of the North Transept



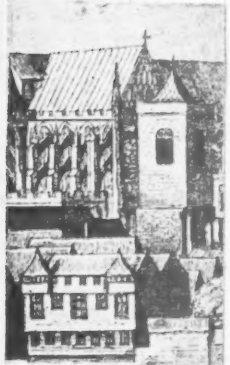
1560
Wyngaerde



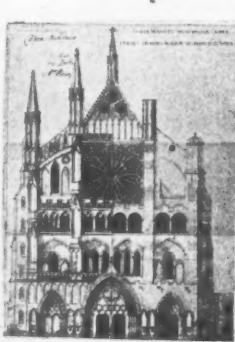
1689
G. Collins



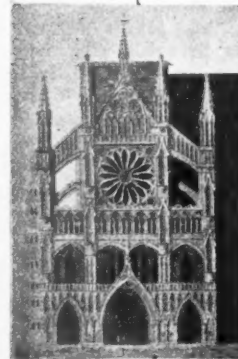
1736
J. James



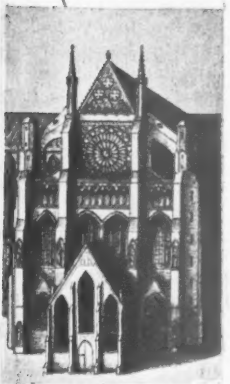
1647
Hollar



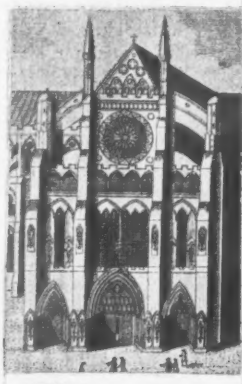
1713 (for Wren)
Dickenason



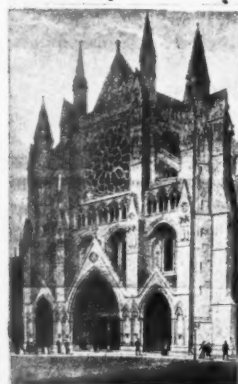
1801
G. Middleton



1654
Hollar



1720
B. Cole



1902

In all the French examples, except in the early one at Laon, the Rose windows are extremely varied. At Reims the Western window (a very usual thirteenth century type), which is repeated in the Southern Rose at Westminster, is of quite a different type from those in the transepts. The transept Rose at Reims, as also those at Laon, Chartres and other places, is of the type seen in Hollar's sketch. The South Rose at Chartres is so like the one shown by Hollar to have existed at Westminster, that it seems impossible not to believe either that the North transept Rose was copied from it or that both were copied from the same example, the only difference being that the Chartres Rose has 12 divisions and Westminster 16. The same type of window is seen in the print by J. Collins, published 35 years later—in 1689. There are differences in detail, and the gable tracery is so badly drawn that it is impossible to interpret it, but I submit for consideration that there is evidence enough to lead us to believe that the Rose in the North transept was based not on the Western Rose at Reims, but on the other type of window seen at Chartres, which had only just before been completed in so many of the French Cathedrals.

There appears to be insufficient evidence to warrant a conclusion being drawn from the drawings as to the piercing of the spandrls of the square containing the Rose. In Hollar all spaces between the tracery in the gable, square, and Rose are left unshaded. In Collins they are all unshaded in the gable, and all shaded in the Rose and square. In a drawing by J. Cole, which appears to have been made from the building, all the spaces in the Rose are unshaded, the spandrls are shaded so that the Rose stands out clearly as a circle. In the gable the voids are shaded while the solid diapering is unshaded. Turning, therefore, to precedents, the evidence is very decidedly in favour of solid spandrls. They are not pierced in the South transept window at Chartres—the prototype of the North transept at Westminster. At Chartres the row of horizontal lights is brought up close to the Rose and the need for piercing the spandrl *when these two systems are brought into juxtaposition* is clearly seen, and was seen by the thirteenth century builders, who pierced in a clumsy way the opposite transept window (as the illustration shows). The spandrls of the West window at Reims are also pierced for the same reason. It would be an exception to the rule to pierce the spandrls when the horizontal lights are sufficiently far from the Rose not to interfere with its effect as an impressive circle of light. In the West front at Amiens—in some respects the prototype of the North transept façade—there is a horizontal row of lights, but they are separated from the Rose by the gallery of statues, just as at Westminster the horizontal row of windows is separated from the Rose by the arcade beneath it standing in front of a solid wall. The spandrls are not pierced at Amiens.

In the *South transept* at Westminster the corresponding arcading is glazed and the spandrls are pierced in accordance with the ever-growing desire to make the whole field a glow of colour as in the North window of

Amiens. The opinion that the Rose in the North transept was originally different from that in the South is strengthened by the fact that Wren tells us in 1713 that this "North-window had been formerly in danger of Ruin but was upheld, and stopt up for the present with Plaister." It would appear from this report that the Rose was the part of the transept which called for immediate attention, and it is significant that Wren does not say that he will restore it to its original form but that he will put in a window "to answer to the South-rose-window," of which he submits a drawing. The drawing, made for Wren by Dickenson in 1713 (published in the *Building News* of 1888), when read in conjunction with that of B. Cole (published in the 1720 edition of Stowe's survey), is of the greatest interest—the one I think is explanatory of the other.

Dickenson's drawing, as seen in the illustration, is in two distinct parts. There is a drawing of the whole front as it existed in 1713, which has inserted in it a design for a Rose and for the gable tracery.

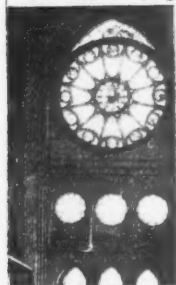
A Flap, subsequently secured to the left-hand side of this drawing, covers the whole of the left-hand half of it—with the exception of the Rose and gable. To expose these on the lower drawing the Flap had been cut away. The drawing on the Flap itself is proved to have been made in 1713, for it is signed by Dean Sprat, who died in that year. It did not receive the approval of Wren till 1719, for in that year he signed it: "I do approve of this design."

I submit that the right-hand half of Dickenson's drawing shows—with the exception of the Rose, which had been carried out in a simpler form—the work as existing in 1719, or six years after the original drawing had been made, while the left-hand half, signed by Wren in that year, indicates how Dickenson under Wren proposed to complete it. Wren was then in his 86th year. By an examination of the drawing it will, I think, be admitted that all the work shown on the right-hand half is *not old work*. The gable filling is, I submit, a complete design for a new work. The Rose is in the main a drawing of the whole of the Southern Rose which Wren had said he intended to copy. The remainder—with the exception of the round arched arcade which Wren said had lately been added—represents old work. It is exactly these features—the Rose and the Gable—which I consider to be shown as if completed in Dickenson's drawing—which are shown in a very rough way in B. Cole's drawing made before 1720. Are we not justified therefore in assuming that Cole, some time before 1720, altered the previous prints to show the alterations that Wren had at that time already made—even though his Rose is a rendering of Dickenson's drawing rather than of the window actually inserted—and that Dickenson's drawing, shown on the left-hand side of the illustration and signed by Wren in 1719, was made on a separate piece of paper cut away to show those portions of the 1713 drawing *already executed*. This reading of the drawing is not contradicted by the fact that the window was actually carried out by Wren in a

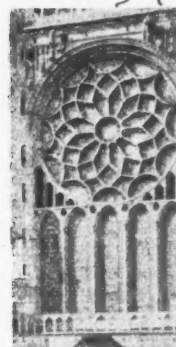
Precedents — The Gable and Rose Enlarged — Precedents



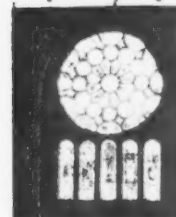
Laon
West Rose



Reims
South Rose



Chartres
North Rose



Chartres
South Rose



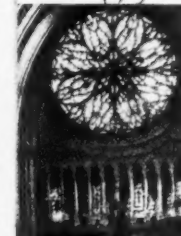
1647 — Hollars Prints — 1654



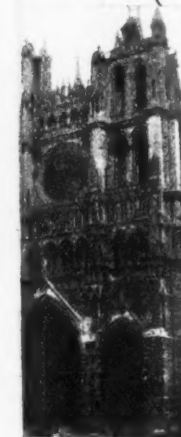
Reims
West Rose



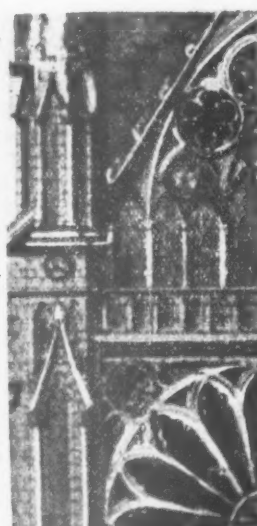
Reims
Looking West



Amiens
West Rose



Amiens
West Front



West Rose and
Tracery after 1713



B. Cole's Print
before 1720



Arches under Rose
from Hollar — 1654

much simpler form. There would be no necessity to alter the 1713 drawing if the work had, in 1719, already been done.

The features unaltered in Cole's drawing, that is the turrets, pinnacles, arcading under the Rose, the windows under the arches, panelling on the wall containing the porches, the balustrade over it and the porches themselves, are just those things which Dickenson proposed to do; for at the time Cole made his drawing, Wren signed Dickenson's drawing approving the design for the execution of these works. It has been said that the Rose was not built till 1722, as that date is on the glass. Would it not be reasonable to suppose that 1722 is the date of the glazing—not of the stone work? It is scarcely likely that the glass would have been put in while extensive building operations were in progress all around the Rose. Assuming that Dickenson's restorations were commenced soon after the signing of the drawings in 1719, it is reasonable to conclude that three years later they would have been in a sufficiently forward state in the upper part to allow the glass to be inserted.

The problem of the arcading under the Rose is a very interesting one. In the arcading at Amiens, there are at the sides two, and in the centre four, main arches, richly moulded, containing tracery supported by a slender shaft, and it has been considered that this treatment was originally followed at Westminster.

The earliest record is Hollar's print of 1654; it shows not main divisions of 2 and 4, but equal divisions of 4 and 8 by shafts of equal size supporting interlacing arches. There is a misleading reminiscence of the Amiens division, because the 4 complete arches are very slightly higher than the others, and have a quatrefoil in the tympanum. The pronounced division into 2 and 4 comes first in the print by G. Collins, 1689, where we see that the pointed arches have been removed and replaced by the semi-circular ones, which led Wren to speak of a "little Doric passage."

In making the survey before his restoration, Mr. Pearson had every stone of the old work carefully measured, and set out on large scale drawings. I have now on my table a drawing made by the Clerk of Works, the late Mr. Thomas Wright, showing the courses of the original free stone of Henry III.'s time of the walling behind the arcading. There are clearly shown blocks of stone, 10 inches square on the face, which are not in the line of the courses. These, as the drawing shows, are set out horizontally, not in relation to divisions of 2 and 4, but in relation to divisions 3 and 5. The top of them is 14 inches below the line of the old lead flashing, and 8 feet 3 inches below the square containing the Rose.

These blocks, as pointed out to me by Mr. Sharp, were evidently portions of lintels carrying the horizontal flat over the gallery. The height between the floor and ceiling of the original gallery or passage is thus definitely fixed and the vertical rectangular space which the arches originally occupied clearly determined.

Comparing this with the similar space at Amiens,

we find that at Amiens, taking the height as 1, the width is 2, while at Westminster the proportion is as 1 to $3\frac{1}{2}$. It is clear, therefore, that to obtain an artistic effect there must of necessity be a very different treatment. It can be seen at once that the division into 2 and 4 was at Westminster impossible.

By reference to Hollar's print, as also to Collins's of 1689, it will be seen that the proportion of the rectangular space is not 1 to $3\frac{1}{2}$, but about 1 to $2\frac{1}{2}$. This proportion has been obtained by raising the tops of the arches nearly to the level of the Rose, so that the ceiling, of which we know the exact position, would, had it been there at that time, have been some feet below the arched openings. Is it not clear, therefore, that the original gallery had fallen into decay, and had to be removed, and that the stone beams were cut away before Hollar's time; that the interlacing arches he shows are *not original work*, but a re-building, carried out presumably at the time of the other rebuilding shown to have taken place? This position of the tops of the arches was maintained by Wren, who lifted up the floor of the passage about 3 feet, thereby attaining an approximation to the original proportion of 1 to $3\frac{1}{2}$.

This raising of the passage roof shut off from view the lower part of the Rose, as can be seen from photographs and drawings of Wren's work, made from the ground level. It will be seen from the above that by adopting the divisions of 3 and 5, Mr. Pearson was not merely copying the work of Wren, but was following what he had discovered to be the original construction, and by restoring it to its original level, the Rose is now fully seen, and the extreme beauty of the whole work is enhanced. It may be said that if in Hollar's print the gable above and the arcade below the Rose are not representations of original work, was not the Rose itself also rebuilt at that time? It may have been, but from the above evidence, and following the precedent set by the copying of the original Rose of the Southern window, when that window was restored, it is much more probable that if the North Rose was rebuilt, it was done in accordance with the previously existing work, than that a new design should have been inserted.

I need not refer to the other features of the design further than to note that the gables over the porches seen in Hollar's sketch of 1654 have been restored to us.

Before 1736 the whole work on the transept façade was completed, for at that date J. James's fine drawing was published, showing all the features of Dickenson's drawing, with the exception that the Rose can be seen to have been carried out in a simplified form. Does not Mr. Pearson's perspective, in comparison with the prints, lead us to the conclusion that we may take pride in the work, not only as a beautiful creation in itself, but as a record of the spirit and, as far as possible, the form of the work as left by Henry III. and his artificers? And does it not stand as a token that the same care and skill will be brought to bear upon the many restorations yet to be made by those in whose hands this responsible task is placed?

ARCHITECTURAL EDUCATION.

Papers read at the Franco-British Conference of Architects held at Paris, 12th-13th November, 1920.

IV. THE RELATIONS BETWEEN BRITISH AND FRENCH ARCHITECTS.

By JOHN W. SIMPSON, President R.I.B.A.,
Membre Corr. de l'Institut de France.

MONSIEUR LE MINISTRE, MONSIEUR LE VICE-PRÉSIDENT, MESSIEURS,—Permettez-moi d'abord de vous dire, mes éminents confrères français, combien nous sommes touchés de la bienveillante amitié qui nous a conviés dans cette salle pour vous exposer nos idées. C'est un bien grand honneur que vous nous faites, dont nous vous sommes tout reconnaissants. Je dois, cependant, vous exprimer tous mes regrets personnels des circonstances imprévues qui m'ont empêché de faire distribuer en avance le texte de ma petite allocution.

On m'a invité, Messieurs, à vous entretenir pendant quelques minutes des relations entre les architectes français et britanniques. Qu'est-ce donc que nous devons comprendre par ce mot "relations," qui comporte tant de significations diverses ?

Il y a des relations de toutes sortes : financières, commerciales, étrangères, nationales, les rapports éloignés et proches, relations mondiales, même mondaines, dont nous n'avons que faire. Pour nous autres, artistes, cependant, le mot me paraît indiquer un degré de parenté, la liaison intime existant entre membres d'une grande famille, unie par l'enthousiasme qui les dirige tous vers le même but, l'avancement et l'ennoblement de l'architecture civile.

Nous sommes, en effet, tous frères, nés d'un même métier ; sortis des flancs de la déesse Architecture, fruit elle-même du lit céleste où la Beauté s'est donnée à l'Utilité. Comment donc nous accordons-nous entre nous ? Quelles sont nos relations mutuelles ? Analysons un peu. En quoi consistent-elles ? Quelle est leur condition actuelle ? Que doivent-elles être ?

Les relations entre les Architectes de deux pays civilisés et alliés peuvent se résumer en deux catégories : 1°, confraternité sympathique liée par l'effort commun ; 2°, amitiés intimes et personnelles. Elles exigent donc la connaissance mutuelle des représentants de leurs pays respectifs, sans quoi, évidemment, ils ne peuvent ni se comprendre ni s'aimer ; par suite, une éducation logique leur apprenant à se désaltérer aux grandes sources historiques, leur pénétrant l'esprit d'un même idéal du devoir. Enfin, une généreuse émulation, inspiratrice de ces belles pensées, qui, saisies au vol, captées, emprisonnées dans la pierre, deviennent l'immortelle Architecture.

Que dira-t-on de la condition actuelle de nos relations ? Elles sont excellentes ; comment voulez-vous qu'elles ne le soient pas entre gens qui se respectent et s'admirent ? Mais elles sont lamentablement insuffisantes. Les visites sont rares. Il y a peu d'architectes anglais qui comptent parmi leurs amis personnels une demi-douzaine de leurs confrères français. Je doute

fort que les amitiés françaises de même nature soient plus étendues. Pourquoi ne se connaît-on pas mieux ? Objecte-t-on le voyage ? Mais Paris est tout près de Londres, et les touristes circulent en foule des deux côtés de la Manche. Quant à la traversée, ce n'est que la Douane qui est vraiment désagréable, et d'ici peu, celle-ci reprendra sans doute son indifférence habituelle. Objecte-t-on la différence de langage ? Mais les artistes parlent tous la même langue. Il n'y a aucune difficulté à se faire comprendre, là où tout le monde s'exprime par les mêmes moyens. La vérité—j'ai honte de l'avouer—c'est que tout occupé à nous instruire, tout absorbé dans nos propres intérêts, nous venons étudier l'œuvre, sans penser à l'auteur ; sans aller lui serrer la main, sans lui payer d'un petit compliment senti, la dette de plaisir et d'instruction que nous lui devons.

Eh bien, Messieurs, que tout cela finisse. L'égoïsme, c'est la mort de la camaraderie. Nous nous sommes réunis pour parler de l'éducation. Croyez-moi, les relations comptent pour beaucoup dans l'éducation ; elles nous amènent à l'examen mutuel, à la comparaison critique de nos méthodes, de nos œuvres, de nos ambitions. Pour se créer des relations internationales intimes et utiles, il faut entreprendre des voyages. Dans l'admirable livre, déjà reconnu comme classique, de mon cher et honoré ami, votre illustre président Louvet, il insiste beaucoup sur l'importance des voyages pour la formation des jeunes architectes ; et ce qu'il a dit des étudiants se rapporte également aux praticiens, car nous sommes tous étudiants, quoique, hélas, non pas tous jeunes. Écoutons ce qu'a dit le maître à ce sujet : " On dit que les voyages forment la jeunesse, rien n'est plus exact. Le voyage est un des moyens de formation les plus puissants, aussi bien pour l'éducation générale que pour une étude particulière. Mais pour que le voyage porte vraiment ses fruits, il est désirable qu'il soit fait autant que possible en pays étranger. C'est la vue d'une autre civilisation, d'un climat différent, d'autres habitudes, d'autres besoins, qui ouvre véritablement l'esprit du jeune homme intelligent et instruit, et peut rectifier en lui beaucoup de préjugés et d'erreurs. . . Il suffit de voyager un peu à l'étranger pour devenir plus modeste, et, sans nullement abaisser nos mérites, pour reconnaître qu'il y a d'autres peuples qui font assez bonne figure, même dans les choses où nous pensons exceller. Comme l'a dit un grand voyageur du siècle dernier : " Voyager, c'est comparer, et comparer c'est comprendre. "

Je ne peux, ni ne dois, quitter ce sujet des voyages sans faire mention de la générosité de notre éminent confrère de l'Académie des Beaux-Arts, le Baron Edmond de Rothschild, qui vient de fonder un Hôtel à Londres pour les étudiants français de tout âge. Grâce à lui, ils peuvent venir dans nos murs, faire connaissance avec nos vastes Musées, Collections, Bibliothèques et Monuments, ainsi que, je l'espère, avec nous-mêmes, sans avoir à s'inquiéter des inconvénients d'un logement pris au hasard dans une grande ville étrangère. Voilà une belle et noble pensée ; je

rends grâce à mes confrères de l'Institut de France de m'avoir permis de m'associer à sa réalisation. Soyez assurés que nos visiteurs français trouveront toujours le plus chaleureux, le plus cordial accueil chez leurs camarades anglais. Nous ne sommes pas, d'ailleurs, sans espoir de trouver chez nous un bienfaiteur pour fonder une pareille Maison à Paris, dans l'intérêt de nos étudiants anglais.

Jusqu'au commencement de la Guerre il existait (il existe peut-être encore de nom) un Comité International des Architectes qui servait à réunir les architectes des différents pays ; dans ce comité ils travaillaient ensemble à plusieurs sujets d'un intérêt commun, les Congrès, les Droits d'auteur, les Concours internationaux, etc. : Leurs travaux se terminaient toujours par un petit banquet intime, où l'on apprenait à se connaître. Encore une des gracieuses choses détruites par l'aveugle cupidité des Boches. Je doute fort qu'il soit possible de le ressusciter, sinon que dans une forme très restreinte : ce qui est à regretter, car il aurait pu se développer comme une espèce de Conseil central des Architectes. En tout cas, ses activités sont suspendues depuis quelque temps.

Je ne crois pas exagérer en affirmant que le noyau de ce comité défunt fut l'amitié franco-anglaise. Je ne me souviens pas d'une seule occasion où les architectes français et anglais n'envisageaient pas un sujet de la même façon : étant toujours d'accord, il leur était par conséquent facile de faire imposer leurs vues. Comme Secrétaire, j'ai eu l'honneur de travailler avec vos grands hommes, tels que Guadet, Pascal, Lucas, Daimet, Nénot, Girault, Bonnier, Louvet, Laloux, Bernier ; et, j'en veux faire mention spéciale, notre infatigable ami et correspondant Poupinel, qui était l'âme de cette entreprise. Ces princes de la profession m'ont honoré d'une amitié qui m'est très précieuse.

Messieurs, je ne dois pas abuser de votre patience. En terminant cette courte étude, je me permets de vous soumettre une proposition. Il est d'importance manifeste de nous solidariser : l'Union fait la Force dans les relations d'architectes, autant que dans les affaires politiques. Ne rentrons donc pas, chacun chez soi, sans laisser quelque chose définitivement accompli, quelque témoignage de notre réunion plus durable que les paroles échangées. Vous êtes ici représentants de la Société fameuse des Diplômés, et de la Société Centrale des Architectes Français : pour nous autres, je peux vous garantir l'approbation de notre Institut Royal comme tout acquiesce à nos décisions.

Voulez-vous alors que nous fondions, dès aujourd'hui, "L'Union des Architectes Franco-Anglais" ? Sa raison spéciale serait l'étude des questions d'intérêt commun, l'organisation des visites aux écoles, chantiers et travaux, sous la conduite personnelle de leurs architectes. La qualité des adhérents comporterait la recommandation, faite de connaissance personnelle, d'un confrère de l'autre pays. Je n'entrevois pas la nécessité d'une cotisation annuelle, en tout cas au début. Nous avons déjà assez de contributions. Après nous verrons.

Si cette idée vous sourit, Messieurs, si vous approu-

vez ma modeste proposition, faites-moi le plaisir de me laisser nommer comme premier membre et Président de l'Union des Architectes Franco-Anglais, mon très cher confrère Albert Louvet.

REVIEWS.

INDIAN ART.

A Handbook of Indian Art—Architecture—Sculpture—Painting. By E. B. Havell. La. 8o. Lond. 1920. 25s. net. [John Murray, Albemarle Street.]

Mr. Havell's latest volume will appear to its readers as either a useful footnote to art history, or else as the authoritative survey of an important phase of the work of man. The exact position between these two descriptions into which it falls will depend on the predilections of the individual reader. Mr. Havell has already written in separate volumes of the three subdivisions of Indian art—architecture, sculpture and painting. In the present work he somewhat condenses his matter, and presents the whole within one pair of covers. At the same time he claims that "it enlarges upon and sometimes revises the conclusions arrived at in my former works. It may serve as the foundation of a full and competent history of fine art in India which still remains to be written."

May we infer from the above that Mr. Havell himself contemplates such a work ? If so, it will be welcomed by the architectural student, for our author is invariably informative, and, whether or not one endorses all his conclusions, eminently readable.

The plan of the present work is admirable, and it is in many ways a model for all art histories. The author has steeped his mind deeply and sympathetically in those religious and social ideas and concepts such as give the keynote to all art—nowhere more notably than in the peninsula of Hindustan—and, by giving an account of these in relation to Indian civil history, he invites his reader to follow him into the realms of art with awakened insight. By dealing, moreover, comprehensively with the three phases of art he is enabled to indicate the true correlation of each to the great trinity in a manner that is not too often found in like treatises.

Nevertheless Mr. Havell to a certain extent is (quite excusably) harping on the same string as in his other works. He still lets it be seen that he holds a brief to refute the idea of a past generation to the effect that Indian art owed its best to foreign importation. Whether he is treating of architecture, sculpture or painting, this point is never lost sight of. It was not at any given period the ruling race, of the many that through the ages have held sway in India, which contributed their distinctive character to the arts, though it may have influenced and modified them. The circumstance of their lending themselves so well to modification under successive hierarchies merely proved their adaptability and their inherent vitality. The Indian dome was no Turkish invention, but an indigenous product inspired by the sacred lotus-bud. No

Italian designed the Taj Mahal. The Gandharan sculptures, for all their Greek—accent (shall we say ?)—are still Indian, and not, at that, the best Indian. Indian painting was not borrowed from Persia but was an Indian development, and lives on to-day in an Indian school.

It is this quality of livingness which so greatly distinguishes the art of India from that of almost all other countries, and that renders it a thing unique in modern times. There is no hiatus in the tradition from the days of Shah Jehan down to the present. How far this is to be accounted for by the fact that India has largely retained her old religious and social traditions is a matter for conjecture. Equally is it a matter for conjecture whether the quality of livingness can survive the inevitable blending of world traditions that is bound sooner or later to come about. But the livingness is there in the art as a whole if one knows how to look for it—at any rate in architecture and painting.

With regard to painting one is inclined to think that our author, having spent his Indian career in the exercise of the profession of drawing-master, is perhaps apt to set an undue value on this phase of the art. At any rate the reader is apt to feel that painting seems to be the least impressive of the arts of India, and that Mr. Havell's case is hardly strengthened by the examples he shows of the work of the modern Calcutta school, on which the claim to livingness rests. There is a thinness, an aloofness from modern life, even from the modern life of India, in the examples reproduced that is somewhat unconvincing. Nor can we think that the case for Indian sculpture is much better. One is entirely with Mr. Havell in judging the best work of the Greco-Bactrian school (by the by, he is distinctly reticent as to the work of this school in the present volume) to be inferior to the best produced from purely Hindu sources. But when one has to go right outside of the peninsula of Hindustan to seek the latter, and when one finds it by falling back almost exclusively on the Borobudur sculptures in the island of Java, the case for sculpture becomes somewhat tenuous. And where is any worthy modern Indian sculpture to be found at all ? This phase of Indian art seems to have become a thing for the antiquary to a greater extent than in the case of the other two phases. It is doubtful whether it can ever overcome its remoteness from modern life—whether for it to do so would not involve a complete fracture of the living tradition.

There is greatly more hope for the phase of architecture. Much vitality is certainly displayed by the examples illustrated in the book of the modern master-builder's work, as in the Benares palaces and the mosque at Bhopal, besides in much other work not here shown, but which will be familiar to the reader who knows his India. But, again, when the test of touch with modern life is applied, the same weaknesses as in the other phases (though in a lesser degree) become apparent. The work is typical only of the East (in a racial sense) and not of that blending of East and West, of further

East and further West (to say nothing of North and South). It is not typical of that vast complex of races, religions and social ideas which is the life of India to-day, and which is ever developing in the direction of greater complexity, larger eclecticism. The crowning difficulty in the problem of Indian art is just that it has become a problem. But in periods during which art was what we understand by the term "living" was there ever any problem in the matter ? Must it not be that, before art can re-establish its claim to livingness, all that is problematical shall have died out ? At least till it has, though the art may not actually be dead, it is certainly dying, or at any rate very very sick. One questions further whether art, especially a sick art, can be benefited by attacking it as a problem, or by any other course than getting down and practising it. I fancy its ailment is not one for physic, but merely for diet. It cannot digest the staple food which is current to-day in the country's markets, and there does not exist enough for its sustenance of such food as it can digest. So, while we may certainly admit the justice of Mr. Havell's claim to the livingness of the arts of India, and while we ought to make the most of it, and to study and enjoy this quality, as books like those of our author are well calculated to help us to do, we must, I fear, do so with the knowledge that it may not be for long, unless very unexpected developments take place in India, and unless the Indian people show more signs than they do at present of applying themselves to the arts. "If India wants an architecture (and other arts) of her own, she must give her sons to the practice of it."

And the fact cannot be denied that the national self-consciousness of which these latter years have seen the awakening in India is not of the sort from which art-movements have been wont to spring. It is a backwash of the wave of world-unrest—rather more likely to be destructive than constructive, at least of all that belongs to the régimes of the past.

But apart from all that, Mr. Havell's book is to be recommended for a place on the shelves of every architectural student. No better corrective to some of the defects of our training could be found than a course of study of Indian architecture, for which his matter and his copious photographic illustrations well adapt it. When we have learned to understand the to us novel forms of expression there is much to be gained in the recognition of what underlies all these, and in finding that to be just an application of the same old art principles that are universal to all forms of expression and in all ages. So shall we help to rid ourselves of narrowing prejudices, and at the same time to attach ourselves more and more firmly to bed-rock essentials.

JOHN BEGG [F.].

60, Castle Street, Edinburgh.
6th Dec., 1920.

OPEN FIRE GRATES.

The Coal Fire. A Research by Margaret White Fishenden, D.Sc., for the Manchester Corporation Air Pollution Advisory Board. [Department of Scientific and Industrial Research—Fuel Research Board, Special Report No. 3.] 1920. 4to, pp. 107. 4s. net. [H.M. Stationery Office.]

The domestic hearth, with its accompanying open fire, has long been considered, and probably will long remain, an essential element in the comfort of an English home. That it has its drawbacks will be freely admitted, but what is perhaps not so generally realised is that in its present usage, however delightful it may be to us as individuals, it is a serious menace both to the health and to the wealth of the community at large. To the general health because it is responsible for half the justly condemned smoke evil, and to the wealth of the nation because it consumes very extravagantly more than 40 million tons per annum of our rapidly diminishing coal supply.

Assuming that our attachment to the open coal fire is largely one of sentiment, its continued existence can only be justified if its radical shortcomings can be rectified. At present its survival is seriously threatened by gas and electricity—not to mention steam and hot water—each of which has some obvious advantages and many enthusiastic advocates, but it is interesting to note that the competition of both gas and electricity becomes more acute the more they approximate to the radiant efficiency of the coal fire.

It is to the measurement of the heating efficiency of the existing domestic coal fire, and to the influence on this efficiency of grate and of fuel that Miss Fishenden's research is mainly directed. The Report is published under the auspices of the Manchester Air Pollution Board. It forms No. 3 of a series for which the Fuel Research Board of the Department of Scientific and Industrial Research is responsible, and claims to afford useful data for dealing with the question of the use of smokeless solid fuel in domestic fires.

It is contended that previous comparative experiments on the heating efficiency and particularly the radiant energy of the open coal fire are unreliable owing to the differing methods of computation adopted. Miss Fishenden, while basing her experiments on the plan of the "Leeds" tests, has modified and standardised these, and claims to have devised a more scientific method of measuring radiant energy than that hitherto employed. The results of her experiments are set out in detailed and tabulated form, and the conclusions arrived at may be summarised as follows:—

Generally: The total heating efficiency of a coal fire is much greater than is often assumed.

Grates: So far as radiant efficiency is concerned the modern barless type of grate appears to have little advantage over older patterns. The advantages of a vertical fire over a more horizontal one—a direction in which gas and electric fires are claiming improvement—are found to consist not so much in the total radiant efficiency but in its distribution.

Fuel: Of the varieties of fuel available, both briquettes and crushed coal are of lower heat value than unbroken coal, and anthracite has only a slight advantage over ordinary bituminous coal. The superiority of dry gas coke is more marked, while considerably the best results are obtained with low temperature carbonisation coke, of which it is recommended that a supply should be put on the market at a reasonable price.

Comparison of Coal Gas and Electricity: It is claimed that, comparing the aggregate efficiency in room heating, gas is twice, and electricity three times, as effective as coal, but these advantages are more than offset by the relative cost, which, for continuous heating, may be taken as being, gas three times, and electricity five times, as expensive as coal. These proportions necessarily vary with the fluctuations in market cost of each, and do not apply where intermittent heating is the principal requirement.

Of practical hints in regard to economy of heat production and its distribution, the importance of flues being formed on internal walls and of grates being set flush with their jambs is insisted on; while it is noted that the advertised preparations for increasing the value of coal, mostly based on common salt, have no beneficial effect on the heat emitted from a given weight of coal.

The Report concludes with an Appendix containing a careful summary of the results arrived at by other investigators.

HERBERT A. SATCHELL [F.].

CORRESPONDENCE.

Scale of Fees for Housing Schemes.

11, New Court, Lincoln's Inn,
30th November, 1920.

To the Editor JOURNAL R.I.B.A.

DEAR SIR,—When the Council and the Committee are considering the Scale of Fees for Housing Schemes (which I understand is now open for discussion from A to Z), may I, as a keen member of the Scale of Charges Committee, suggest that the Council should avail themselves of the information and experience which this committee have amassed during the several years in which they were preparing the revised Scale of Charges?

It will be remembered that the Housing fees were dragged into the scale by the head and shoulders: the committee were expressly instructed that they could not make any alteration in this document to bring it into conformity with the rest of the scale, and they were forced to embody it, although they realised how inadequate and clumsy this paragraph was. It was inevitable, of course, that it would have to be revised, but the revision, now it has come, does not cope with all the prevailing conditions and possible eventualities.

I feel that however zealous the committee may be

who have handled this business (and I am the first to agree that the best brains in the Institute have been secured for this purpose) they have approached the matter not so much in the light of bitter experience and hardship as in an academical, not to say detached, manner.

I, like Mr. Gammell on the Practice Committee, am frequently asked, as a late member of the Scale of Charges Committee, to interpret the housing fees. I have, of course, to plead entire ignorance, and can only suggest the *probable intention* of various clauses. It seems to me that the matter has not been approached in the manner calculated to give the best results. The procedure, now that the matter has been fortunately reopened, should be :—

(a) To get the report of the Scale of Charges Committee on Memorandum No. 31 with particular instructions to this committee to be prompt, and giving them full powers to co-opt or to interview and examine members of the profession, and if necessary to visit and inspect typical schemes *in situ*.

(b) An announcement should be made in the JOURNAL that all those interested in housing schemes should communicate with the Institute and set forth succinctly their difficulties and hardships. This undoubtedly would bring forth a considerable amount of most useful material, and this should be edited, I suggest, by the Scale of Charges Committee.

(c) The whole of the Allied Societies should be invited to contribute communications upon the subject.

(d) The function of the present committee should be simply deputising the Government Department or Departments interested.

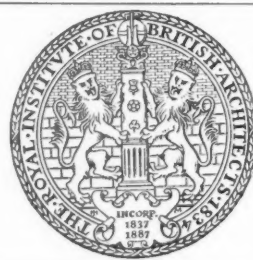
Three weeks or a month, if the matter were handled masterfully, would bring out all the information necessary to enable the committee to speak with authority as a deputation.

The second speaker last night informed the Meeting that the fee for roads and sewers (Paragraph 6) included *preparing* the quantities, but this was a misstatement. It covers merely the *issuing* of such quantities to the contractors; the *preparation* of them being in Section 2 under Quantity Surveyors' Fees.

One further remark I would make—viz., that it is incredible that the Ministry of Health Housing Officials should approach the Institute on the Scale of Fees with any purpose other than to bring about a reduction, and I think the Institute is justified in assuming that this is the case until they are positively told the contrary. Although this should not militate against friendly negotiations, yet I think that unless this assumption is kept always in the minds of the committee they will be insidiously led into agreeing to modifications which in the majority of cases tend towards reducing the already inadequate fees.

Yours truly,

PERCIVAL M. FRASER.



9 CONDUIT STREET, REGENT STREET, W., 18th Dec. 1920.

CHRONICLE.

Proceedings of the Council, December 13th, 1920.

Wages in the Building Trade.—The Council decided to publish a note in the JOURNAL advising Members and Licentiates to do their best to obtain fixed tenders for building work whenever possible, and to notify the public press of the action taken in this matter.

Town Planning.—The Council have decided to communicate with all the Allied Societies in Great Britain and ask them for their co-operation in securing that a competent architect is appointed in connection with all town-planning schemes.

A letter has been addressed to Sir Henry Maybury, of the Ministry of Transport, expressing the Council's gratification at the action already taken by the Ministry of Transport with regard to the construction of arterial roads in the neighbourhood of London as approved by the London Arterial Roads Conferences held under the auspices of the Local Government Board, expressing the hope that the additional roads suggested by the London Society on their development plan will be considered in each case, inviting the attention of the Ministry to the suggestions of the Thames Side Housing and Development Committee, and impressing upon the Ministry the paramount importance of immediately preserving the routes of the proposed arterial roads and of obtaining the authority of Parliament for this purpose.

Grants.—The Council have made grants of £20 in aid of the funds of the Conjoint Board of Scientific Societies, and £5 in aid of the funds of the British Engineering Standards Association.

The Henry Jarvis Travelling Studentship.—The Council have sanctioned the preparation of a special certificate to be awarded to holders of the Henry Jarvis Travelling Studentship.

Classes of Membership Committee.—The Council have adopted the report of this Committee, and important proposals for the reorganization of certain of the classes of Membership will shortly be laid before the General Body.

Annual Exhibition of Architecture.—The Council have approved of a report of the Art Standing Committee on this subject, and a detailed programme will shortly be considered.

Honorary Corresponding Membership.—M. Albert Louvet, of Paris, President of the Société des Architectes Diplômés par le Gouvernement, has been nominated as Honorary Corresponding Member of the Royal Institute in place of M. Louis Bernier, deceased.

The Amir Faisal at the Institute.

Mr. Briggs's Paper on "Saracenic Architecture in Egypt and Palestine" attracted a numerous audience at the General Meeting last Monday, and the Institute had the unexpected honour of the presence of the Amir Faisal, who was attended by Brig.-General Haddad. His Highness had been the guest of the President and Council at the dinner held earlier in the evening. A tall and strikingly handsome man, dressed in the picturesque Arab costume, his presence on the occasion seemed peculiarly appropriate, lending, as Mr. Briggs observed in his opening remarks, local colour to the subject of his discourse. In the absence of the President, who was confined to his house with a severe cold, Mr. Walter Cave, *Vice-President*, was in the chair, and before the meeting closed he expressed the great gratification felt by members of the Institute at His Highness's presence among them. Lord Milner some days beforehand had accepted an invitation to be present, but was prevented by a command from the King to attend the Dinner at Buckingham Palace that evening to celebrate the Prince of Wales's return home. Mr. Briggs's Paper was an extremely interesting one, and was illustrated by a numerous series of slides prepared from the author's own drawings and photographs. A large collection of the latter were hung on the walls of the room. A vote of thanks was passed to Mr. Briggs on the motion of Professor T. W. Arnold, Professor of Arabic at the School of Oriental Studies, seconded by Sir Banister Fletcher [F.]. The paper, with illustrations, and the discussion will appear in the next issue of the JOURNAL.

The Office of Works.

The Times of the 7th published the following letter from the President, addressed to its Editor:—

SIR,—Your excellent leading article of the 3rd inst. on the Supplementary Vote for the Office of Works should go far towards curbing the predatory ambitions of that Department. The House of Commons, too, as is clear from your report of the debate, has no liking for this new tentacle thrown out for strangling private enterprise in building. Its astute parent pleaded for his offspring—this "kind of floating balance" of £200,000—the historic excuse that it was "only a very little one" and, apparently, not to cost anybody anything. But he did not explain its creation, or the reason for its size, nor did he give any guarantee against its future growth. As, however, the bantling, of doubtful legitimacy, to which he confesses, is a scheme which he estimates at some two millions, we may guess that the £200,000 represents 10 per cent. on that sum. Is that the necessary factor for his present operations? If so, we may expect the "floating balance" to reach a

million when he gets fairly to work on 10,000 houses. Out of whose pocket is this money, and its interest, to come? Members of the House of Commons will do well to scrutinize closely the Public Works Loan when it appears.

The scheme has one merit which its author modestly omitted to point out; no one will ever know what the houses cost. To local authorities this is but a small matter, since their liability is, as they cheerfully believe, limited to a penny rate. Time may show the fallacy of this belief when the taxpayer comes to the shouldering of a thousand million deficit; for housing loans seem to cut little ice, and it is at least doubtful whether such a sum of loan money exists. But the Ministry of Health, to do them justice, are extremely concerned about cost, and the checks and forms by which they seek to control it are whitening the hair of many a town clerk and housing architect. Are the plans and accounts of the Office of Works to be subjected to the same minute investigation by the Ministry (if so, we may look for another considerable increase of officials), or may we suspect that relief from that harassing supervision is one of the great inducements to local authorities to hand over the whole worry to the uncontrolled Office of Works, and d— the expense?

You allowed me to point out, in April last, that cottage building could be carried out almost entirely by labourers; a statement which Dr. Addison dismissed as "all rubbish." We now discover that the Office of Works is to employ, not building trade labourers only, but men who have no knowledge at all of building trade procedure. Moreover, the employment is to be "direct," *i.e.*, without the intervention of a contractor, whose profit is limited, in housing contracts, to a fixed and not always remunerative amount. I have some experience in this matter, and I decline to believe that anyone—least of all a Government Department—can carry out building of any magnitude as cheaply as a skilled and reputable contractor. It is common knowledge, as any experienced builder will confirm, that men work better when they know their employer depends on their exertions for his living than when a lesser output does not touch his pocket.

The Office of Works—I quote Sir A. Mond—"is acting in the capacity of architects and contractors." The nature of the "contract" is not stated, but his explanations seem to indicate that it is no more than an "estimate," which may or may not accord with the eventual cost to the local authority. One of the most important duties of an architect is to supervise the work of the contractor and protect the interests of his employer. Will the Office of Works condemn defective work in its own buildings? At whose expense will it be made good?—I am, Sir, your obedient servant,

JOHN W. SIMPSON, *President R.I.B.A.*

Mr. John Slater, in a letter published in *The Times* of the same date, says: "The question is a very much larger one than of mere efficiency and economy. Is it in the interest of the art of architecture in this country

that so large a part of the design and execution of important buildings should be in the hands of a Government Department? The answer is an emphatic No. Under such an arrangement you may get fairly good work but never the best, and the whole tendency is to cramp and deaden the spirit of architecture rather than to widen and vivify it. And what of the architects and assistants on the staff? They may be the veriest geniuses, but they will gain no individual credit for their ability. 'The Office' is responsible for everything, and after years of work the staff will be compulsorily retired at the age of 60 or 65, subsequent to which age there are many instances both in the architectural and engineering professions of a man's best work being done. In the interest of the Mistress Art itself, and of the many well-trained young architects who are just commencing practice, I venture to enter an earnest protest against the obvious tendency of the Office of Works to monopolize official architecture in this country."

The following is an extract from *The Times* leader above referred to:—

"Sir Alfred Mond alleges that he can build more cheaply than private contractors. The whole experience of the war suggests the contrary, and we are unable to believe that any Government Department will ever be a cheap substitute for private enterprise properly controlled. The essence of the issue are the overhead charges, which are bound to be taken into account in examining Sir Alfred Mond's calculations. In one year this economical Minister, who claims to be able to build cheaply, has increased his salary list from £278,000 to £455,000. In 1913-14 the Department had a staff numbering 384, but now its staff comprises 581 persons, in addition to a large number whose total is not shown in the Estimates. In the architectural branch alone Sir Alfred Mond now commands the services of 184 architectural specialists, as compared with 126 in 1913-14. He has at his disposal three Principal Architects for England, one Principal Architect for Scotland, eighteen Architects, thirty-four First-Class Assistant Architects, fifty Second-Class Assistant Architects, eleven First-Class Architectural Assistants, six First-Class Clerks of the Works, and twenty-four Clerks of the Works. In addition, he has budgeted for £75,000 for draughtsmen and technical 'assistants,' as compared with £30,000 last year. No wonder he wants to find work for this army of officials, and to act as 'agent' for local authorities. . . . There has seldom been a more glaring instance of a Department eagerly seeking fresh work in order to justify its pay-roll."

Rejection of the Ministry of Health Bill.

Dr. Addison has issued the following statement explaining the consequences of the House of Lords' rejection of his Bill:—

1. A serious blow is dealt at the only contribution now being made by private enterprise towards the building of houses. The effect of their lordships' action is to bring the private builder's subsidy to an end on 23rd December, although reduced payments may be made for the following four months. The Government must, of course, keep faith with the private builders who have now completed 4,493 houses and who have received certificates in respect of the proposed erection of 26,513.

2. Houses which are withheld from occupation by persons seeking to evade the Rent Restriction Act will remain empty, unless, unfortunately, further illegal seizures are made, against which the provisions of the Bill would have guarded.

3. The London County Council and other big municipalities, who are building houses outside their own areas, will find their schemes held up by their inability to make arrangements for providing the necessary roads, sewerage, and water supply for those houses, and incidentally this will have the effect of stopping schemes which would provide a large amount of work for the unemployed, and economical arrangements whereby water can be supplied to adjacent areas, but which do not actually adjoin, will continue to be prevented.

4. County councils, who have raised money for the purpose of financing the housing schemes of the minor local authorities in their areas, will be deprived of the protection against loss to their own rates which the Bill was designed to afford.

5. Similarly local authorities will continue to incur loss under various statutes, whereby they have to make advances of money at lower rates of interest than they can now obtain the money for.

6. Similarly a continued waste of public money and effort by local authorities will be incurred by the continuance of the present limitations on the economical use of their officers, land, buildings, etc., which clauses 11, 12, 13, 18 and 19 were designed to remove.

Commenting upon the situation, *The Times* says:—

For the muddle in which he is now placed upon the subsidy to private builders Dr. Addison is alone to blame. He began by a serious breach of Parliamentary convention, for he increased the subsidy, and extended its duration, without obtaining leave from the House of Commons. When he sought to regularise his position by a Bill, he dragged twenty other subjects into his measure. He can introduce a small Bill to-morrow upon the subsidy to builders if he so desires. Meanwhile the rejection of the Bill is tending to raise the whole question of the future of the Ministry of Health. Dr. Addison's position is that he has contrived to bring his department to a point at which it incurs the maximum of unpopularity, while it reveals a minimum of efficiency. Its muddles are notorious and wherever it intervenes chaos ensues. Before it is permitted to bring in any more Bills, with the exception of the proposed measure upon builders' subsidies, an inquiry should be held into the general working of the Ministry of Health. It would be well both for the country and the Government if such an investigation could be made at a time when Dr. Addison's energies were transferred to some other field.

St. Paul's Bridge and the Charing Cross Improvement.

In an interview with a representative of *The Observer* (reported in last Sunday's issue) Captain Swinton made the suggestion that the City might by a *beau geste* use the present opportunity of postponing St. Paul's Bridge and offering to build Charing Cross Bridge as a gift to London from the funds of the Bridge House Estates. Such a gift, he pointed out, would give the whole Charing Cross improvement scheme the real chance which it wants of being seriously considered.

"I am disappointed," Captain Swinton began by saying, "to hear that the Bridge House Estates Committee are

pressing at once to continue the scheme for building St. Paul's Bridge.

"The Bridge House Estates funds, I understand, were left a very long time ago for the maintenance of London Bridge, when it was the only bridge across the river, and they now bring in a very large annual income. Out of this income the Committee have done valuable work for the City of London. They rebuilt London Bridge; they built and widened Blackfriars Bridge; they built the Tower Bridge; and they purchased Southwark Bridge from a private company, and are now completing its rebuilding, a work which was rendered necessary because the steep gradients of the bridge militated against its usefulness for traffic.

"All this time, it is understood, very considerable sums of money have been piling up. It is now proposed to go to Parliament for an extension of the time for building the bridge, which is to be called St. Paul's, a bridge which from the very initiation of the scheme has been much criticised—by the architects because it is so designed that it loses the great architectural effect which would be gained by going straight to the dome of St. Paul's, and by those interested in the traffic of London because it does not appear that the very heavy expenditure which the bridge will involve will do very much to increase traffic facilities.

"The principal advantage which is suggested for the moment is that of bringing the tramways from South London over the bridge as far as St. Paul's Churchyard. But there a great problem arises. It being extraordinarily difficult, if not impossible, to carry the trams on through Aldersgate Street to meet those on the north side of London, they must either have a terminus on the surface, thereby blocking the approach which it is intended to make, or go to an underground station, which experts inform us may seriously affect the very uncertain foundations of St. Paul's Cathedral.

"Moreover, we have not yet had an opportunity of discovering how far the traffic necessities of the City will be met by the improvement of Southwark Bridge, and the question arises whether this heavy expenditure—on a new bridge within three hundred yards of it—is really necessary, at any rate at the moment.

"This question comes with more force because the whole position gives the Bridge House Estates Committee the opportunity by a *beau geste* to bring into the realms of practical policy what all Londoners agree would be the greatest London improvement put forward in our memory.

"The arguments in favour of the improvement which is known as the Charing Cross bridge scheme have been related so often that it is unnecessary to recount them, but here is an opportunity to give that scheme a real chance, for no greater impetus could be given to it than for the Bridge House Estates Committee to come forward openly and offer to build the Charing Cross bridge as a great gift to London.

"It is true that Charing Cross bridge is beyond the confines of the City, but so is the Tower Bridge, which the Estates Committee built, and London is greater than the City of London."

The Art of E. A. Rickards.

Mr. P. G. Konody, in a notice in last Sunday's *Observer* of the memorial volume on *The Art of E. A. Rickards*, recently published by Technical Journals, Limited, says:—

It seems strange, though, that in these essays on Rickards and his art his friends and admirers should have failed to stress, or even to mention, that passionate romanticism which dominated his character and all his activities. His life and his art may be summed up as a pursuit of romance. He found a wide scope for it even in his practice of architecture, the most scientific, logical and mathematical of all the arts. Though he never allowed the practical

side of his task to be obscured by this passion, his architectural work bears inevitably the stamp of this romantic yearning. One has only to examine the preliminary studies for architectural designs reproduced in the volume under discussion to realise the essentially romantic nature of his original conceptions, which, in the course of detailed elaboration, were gradually adapted to the practical exigencies of his problems. His finished designs retained much of the same feeling. Somehow his pen or pencil invested his drawings of buildings with life and romance and with the vital qualities which are so rare among the dry, mechanical designs in the architectural room of the Royal Academy. Mr. Walcot's drawings, of which Rickards always spoke in the most generous terms of praise, hold much of the same quality; but Mr. Walcot is not a practising architect, and lends his pencil to the interpretation and vitalising of other people's architectural conceptions.

More than once I have seen Rickards under the romantic spell woven by his own genius. One of these occasions was in the mysterious gloom of dusk under the mighty dome of the then unfinished Central Hall, Westminster; another when he took me on a moonlight night to see the effect of his great group of public buildings at Cardiff. With that curious mingling of supreme egotism and self-abnegating modesty, of hopeless pessimism and romantic exaltation, which endeared him to his friends, he spoke of his achievement, of his past career, which began in a draper's shop; of his hopeless prospects; of the "romance" of his standing there in the moonlight before his own creation, which he knew to be something to be proud of; of the difficulties that beset the architect's path, and of professional jealousies and meannesses.

The work that Rickards left behind him testifies to the seriousness of the loss England has sustained by his premature death. Mr. Arnold Bennett sums up the last phase of his life and the probable cause of his death as follows: "The War Office made an appeal for a few architects to do 'special work' in France. Rickards, with several others, responded to the appeal. Having submitted himself to the military machine and gone to France, he was set to do work that the merest clerk could have done just as well as he. The continued exposure in long motor-car rides had its inevitable effect on his delicate constitution, and after some time he was invalided home. . . . No one can say whether or not he might have been living to-day if the War Office had not had the idea of sending a distinguished artist, over military age, to act as a travelling clerk behind the lines in France."

The R.B.C.

The Royal British Colonial Society of Artists (R.B.C.) is now holding its third exhibition in Winnipeg. It is understood that the good standard of work shown in its earlier collections of modern work is fully maintained; and the interest of these exhibitions, which have been, and will continue to be, held both in the Dominions overseas and at home, is evident from the stated objects of the Society. It began operations as the Anglo-Australian Society in 1887, and was allowed to use the title "Royal" in 1889. In 1904 it became the R.B.C. under its present name, and was incorporated under Royal Charter in 1909; and the honour of the Royal Sign Manual to the Diplomas of its full Members was granted in the same year. Its objects as a corporate body aim at "uniting in one body



THE MEMBERS OF
THE BOARD OF ARCHITECTURAL EDUCATION
appreciating the long and loyal services—
rendered by

MR. LEWIS SOLOMON.

F. R. I. B. A.

by unanimous vote

on June 30th. 1920—*—*—*—*—*—*— offered him
THEIR CONGRATULATIONS on the accomplishment
of 32 years continuous connection with the
examination system of the Royal Institute of
British Architects:

THEIR THANKS for his comradeship during
long periods of happy cooperation:

THEIR RECOGNITION of much faithful labour—
unrecorded but not unobserved, and their most
CORDIAL WISHES— for health and happiness to
one who while fostering the teaching of the younger
generations has unconsciously given to his older
friends the lesson of an unselfish example.

<i>James Waterhouse</i>	<i>Ernest Nasmith</i>	<i>Arthur Keen</i>
<i>Barnister Fletcher</i>	<i>John A. W. Wood</i>	<i>Henry M. Fletcher</i>
<i>C. H. Reilly</i>	<i>Dalrymple, Ricardo</i>	<i>W. S. Purdon</i>
<i>John Clarke</i>	<i>Murdoch</i>	<i>John C. Dickson</i>
<i>James E. W. B. W. R. L. Kaby</i>	<i>Walter Cave</i>	<i>John W. S. Cross</i>
<i>Robert Thomson</i>	<i>Arthur Lamb</i>	<i>John D. Finlay</i>
<i>Arthur Lamb</i>	<i>Arthur Lamb</i>	

Artists of the Empire for the advancement of the Arts of Painting, Sculpture, Etching, Engraving, Decoration and Architecture, and generally the encouragement and promotion of those Arts "throughout the Dominions, and of bringing the Arts of the Dominions under the notice of those resident in the United Kingdom. The work and importance of such a Society must increase; and the fact that the Royal Academy and many of the other important societies at home and in the Dominions are represented among the Members and Associates of the R.B.C. should be some guarantee of the high standard and ideals at which it aims.

H. C. CORLETTE [F.].

Presentation to Mr. Lewis Solomon [F.].

At a meeting of the Board of Architectural Education, on the 3rd inst., Mr. Paul Waterhouse [F.], Chairman, presiding, Mr. Lewis Solomon [F.], who for thirty-two years has been identified with the examination work of the Institute, first as Examiner and then as Vice-Chairman of the Board, was presented by his old colleagues with an address, beautifully illuminated in gold and colours, on the occasion of his retirement from the Vice-Chairmanship of the Board. A photographic reproduction of the address to a reduced scale is given on the opposite page.

Mr. Solomon served his articles with Sir Digby Wyatt, and was the first to receive the Donaldson Silver Medal given by the R.I.B.A. to University College. He acted as clerk of works in the building of Sir Digby Wyatt's Fine Arts Club in Savile Row. Elected an Associate of the Institute nearly fifty years ago, he proceeded to the Fellowship in 1883, and amid the preoccupations of a very busy practice has always taken an active part in the affairs of the Institute as a member of Standing and various Special Committees. A popular magazine of some years ago, which made a feature of recording the doings of the country's greatest workers, claimed for Mr. Solomon that "he is practically the father of English technical education. He it was who started the first little workshop at Norwood, and trained the teacher who was afterwards destined to train the South Kensington Teachers." He is a member of the Council of the Royal Drawing Society, and a member of several Charity Committees, especially those concerned with the welfare of the country's indigent youth, particularly boys. He was the author of a series of Papers on "The History of Furniture and Decoration from the Earliest Times till the Rise of Greek Art," published some years ago in the *Furniture Gazette*. His son and partner is Mr. Digby L. Solomon, B.Sc., an Associate-Member of Council, and recently Hon. Secretary of the Science Standing Committee.

The R.I.B.A. War Memorial.

The War Memorial to be erected at the Institute from the design of Mr. T. L. Wills [A.], awarded first place in the recent competition, is now in hand, and, as the subscription list must shortly be closed, intending subscribers are requested to be good enough to

remit their contributions at the earliest possible date. Members and Licentiates are reminded that the maximum contribution from any one person has been fixed at one guinea, and the Committee hope that the balance still required will be made up of a multiplicity of smaller sums from those who have not already subscribed. Cheques and P.O.'s should be made payable to the Secretary R.I.B.A., and crossed "Lloyd's Bank St. James's Street Branch—War Memorial Fund."

A Victim of the Terror in Ireland.

Members will learn with profound regret that the Captain Baggallay whose name appeared in the long list of victims of the cruel massacre of unarmed British officers in Dublin on the 21st November was the son—the only son—of one of the most esteemed members of the profession, Mr. Frank Baggallay [F.]. The circumstances were described as follows by Sir Hamar Greenwood, Chief Secretary for Ireland, in the House of Commons on the 23rd ult.:—"Captain Baggallay was shot dead at 119, Lower Baggot Street. When the police arrived every occupant had left, and no witness was available to describe the circumstances. This gallant officer lost a leg in the War, and was a barrister by profession. He was employed in Dublin as a prosecutor on court-martial work and was a non-combatant officer." Captain Baggallay was twice wounded in the War, the second time resulting in the loss of a leg. The sympathy of the entire profession will go out to the father and mother in their terrible bereavement.

A False Death Announcement.

Mr. John B. Hector, *Licentiate*, of 33, Tothill Street, Westminster, S.W., writes personally under date 10th December contradicting the announcement of his death made at the Business Meeting of the 29th November. The Secretary greatly regrets the error, and hastens to explain that a letter addressed from the Institute to Mr. Hector's former address in Maida Vale on the 22nd November was returned through the post unopened, the envelope being endorsed, "Rep. died 4 years ago. A.M." The Secretary wishes to express his very great pleasure to hear on such unimpeachable authority that the announcement is a false one, and that Mr. Hector is living and in the best of health.

Henry Saxon Snell Prize.

Next year's Henry Saxon Snell Prize, in the gift of the Royal Sanitary Institute, will consist of Fifty Guineas and the Medal of the Sanitary Institute, and is offered for an Essay on "Suggestions for a System of Central Hot Water Supply and Heating, adapted to Modern Housing Schemes, and to existing groups of Houses." The conditions require the following points to be dealt with:—1. Central Installation; 2. Appliances for and methods of distribution; 3. Methods of conserving the heat; 4. Provision for continued supply during repair of system; 5. Cost: Initial and Service; 6. Combination with other services for reducing expenses. Full particulars may be obtained from the Secretary of the Royal Sanitary Institute, 90 Buckingham Palace Road, London, S.W.1.

ALLIED SOCIETIES.

Birmingham Architectural Association.

At the third general meeting of the session, held at the Association's rooms, Royal Society of Artists Buildings, New Street, Birmingham, on 3rd December 1920, the President, Mr. H. T. Buckland [F.] in the chair, and 51 members and visitors present, Mr. HODSON read a Paper on "Gardens: Their Design and Construction." During the past 20 or 30 years, he said, there had been a noticeable increase of interest in the subject, particularly in connection with gardens of modest extent. Many of the larger country-houses, the homes of our old aristocracy, were noted as much for the charm of their well-laid-out parks and gardens as for their architectural character. The house and outbuildings formed the heart of the scheme, and the amenities conveniently arranged included the gardens immediately about the house, a kitchen garden properly sheltered; the orchard and other gardens usually merging into park lands or open country. A running stream, placid pool and verdant lawns add restfulness and harmonise the architectural lines of the building with the surrounding landscape. Fortunately the charm of a house did not depend on its size, and the smallest garden was capable of enchanting transformation when skill and artistic advice were brought to bear on its planning.

A garden should be restful. An ideal garden from an artistic point of view should contain the greatest possible number of pictures, harmoniously united. He who aspired to make one must not rely on the friendly aid of Nature to cover up his deficiencies; the capacity to recognise beauty was not in itself sufficient, he must acquire a knowledge of the technique of creating beauty.

Perhaps the best way of securing unity was to determine that one feature should be more important than the others, and that they should be grouped or disposed around it in subordinate positions and suitable proportions. On the subject of harmony perhaps the most important point, apart from colour, was the method of connection—the connecting and blending of the various essential units into one pleasing and restful picture.

The architect's ideal was to so arrange the plan of a house that no other structure could conceivably appear to be more appropriate to the situation. He should try to plan his garden in such a way that no other treatment could be in truer sympathy with the house. The house and garden must therefore be considered as indivisible parts of one composition. It should never be forgotten that the house was the heart of the whole scheme, its *raison d'être*. It should overlook the fairest scene of the garden, and from the garden should display its most favourable aspect. Unity of composition would be emphasized by an extension of the axial lines of the house into the garden, either in the form of main walks or central vistas. In the arrangement of a vista, care should be taken that the dominance of the main view was not weakened by the opening of side vistas on such a scale as to compete with, and distract the eye from the principle lines of sight.

Left to herself, Nature would ruin any garden. On an exposed site the ruling spirit might be a lusty wind which must be checked in its force before success could be hoped for, and this might necessitate a material alteration of one's arrangement.

The complexity of the subject of garden design would be admitted, but in the immediate vicinity of the house the main issue was comparatively simple. One might safely

say it was always desirable to arrange a few principal features, which were commanded by the main windows of the house, and combined with them were a number of secluded scenes of a special character.

The question as to whether a formal or informal garden was better was almost entirely a matter of appropriateness or fitness to the particular site under consideration. What was usually meant by formal and informal when referring to gardens? Different individuals might have different opinions, but we might take it generally that a formal garden was one in which we frankly dispensed with the direct guidance of Nature in the making of the picture. Although a formal garden did not necessarily preclude the full development of trees and plants, the positions occupied by them were strictly defined, and their relation to each other was such as would seldom occur in natural planting. In the informal garden we made a pretence of following Nature, but in reality we persuaded her to take a form of our choosing. Although not symmetrical as a whole, such a garden might contain detailed features or ornaments of regular shape in suitable positions.

One of the chief resources at the disposal of the garden designer was turf; the texture and colour of grass was so serviceable that it would carry the eye over a gap like a sunk road or fence without any apparent break in continuity. Beyond the garden boundary it would reappear and serve the form of a connecting link with some distant view. It was one of the principal agents in bringing out an entire garden scheme into harmony, and one might almost say "when in doubt use turf."

Ample provision must be made for flowers, upon which, after all, the intimate pleasure of the garden depends. If the size of the scheme would not permit of a rose garden, as a complete unit, then beds should be reserved and specially prepared for roses, without a good selection of which no English flower garden was complete. The charming old-world effect of well-filled herbaceous borders flanked by stone flagged paths, would not be forgotten, nor would the draped effect of a well proportioned pergola.

Where possible a rock garden should take the form of a distant unit, as secluded from the formal garden as practicable. The larger the size and the fewer the pieces of stone used in its construction the better the result. The effect of a natural outcrop of rock would only be reproduced by a study of Nature and after much experience.

For paths and terraces, natural faced hard stone flags produced an artistic and old-world effect. They were permanent and needed a minimum of attention. They might be coursed or laid at random in either rectangular or irregular pieces. They were most frequently laid with open soil joints to encourage vegetation.

Architects' and Surveyors' Assistants' Professional Union.

The second sessional meeting of the Liverpool Branch of the Architects' and Surveyors' Assistants' Professional Union was held on the 29th November, in the Rooms of the Liverpool Photographic Society, when about 45 members were present, and were addressed by Mr. Lionel B. Budden [A.], of the Liverpool School of Architecture, on the subject of "Architectural Training." Asking the question, "What is an architect?" he set forth the five different branches of knowledge in which an architect must be proficient, viz.: planning, sanitation and hygiene, design, presentation of design and administration, including legal and financial matters. He pointed out that the old system of training by pupillage, which had begun to fail in its object before the war, had now received its *coup de grâce*. An office was

primarily concerned with the getting of building work done, its function was not to teach, nor could it possibly have adequate facilities for doing so. The academic training of the architect which had been in vogue in France for over two hundred years had now become universal in America, together with the specialisation in design, engineering and the business side of the profession. In our own country academic training was only in its infancy, and the full effects of its introduction would not be apparent for a generation. One of the immediate difficulties it had to face was the bridging of the gulf between the school and the office.

OBITUARY.

J. B. Mitchell-Withers [F.].

John Brightmore Mitchell-Withers passed away with startling suddenness at his residence, Heatherleigh, Oakholme Road, Sheffield, on Saturday, 23rd October, in his fifty-sixth year. He was the eldest son of the late J. B. Mitchell-Withers, himself an architect of considerable local repute. Mitchell-Withers the younger was educated at Rugby, and upon leaving school entered his father's office, in which, and at the local School of Art, he received his architectural training. He was the first of his generation of Sheffield architects to pass the Qualifying Examination of the Royal Institute, and was elected an Associate in 1891, passing forward to the Fellowship in 1911. He joined the Sheffield Society of Architects upon its formation in 1887 and served upon its Council for many years. He was President of the Society 1911-13 and during part of this time was a member of the Council of the Royal Institute. He took a great interest in educational matters and helped to found the Department of Architecture at the University of Sheffield. From the foundation of the Department to the time of his death he was upon the honorary staff; his lectures showed keen insight and study. His architectural work, first in association with his father and later upon his own account, included schools, workshops, business premises and various types of domestic buildings. His planning showed careful attention to the particular requirements of each problem and his buildings are characterised by good proportion and refined detail.

He married Edith Sarah Winder, the youngest daughter of the late Edmund Winder, agent for the Duke of Norfolk's Sheffield estates, and is survived by her and by a son and daughter.

Mitchell-Withers was of a quiet, almost retiring disposition, yet genial to all who came into intimate association with him and ever ready to help or advise those who sought his assistance. Our friendship with him dates from early student days at the School of Art, and his comparatively early death, while arousing keen sorrow and regret, revives pleasant memories of sketching excursions and other meetings pervaded by good fellowship and mutual help and encouragement in our studies and work.

CHARLES M. HADFIELD [F.].

JAMES R. WIGFULL [A.].

MINUTES. IV.

At the Fourth General Meeting (Ordinary) of the Session 1920-21, held Monday, 13th December 1920, at 8 p.m.—Present: Mr. Walter Cave, *Vice-President*, in the Chair; 33 Fellows (including 12 members of the Council), 39 Associates (including 3 members of the Council), 16 Licentiates, and numerous visitors—the Minutes of the Meeting held 29th November having been published in the *JOURNAL* were taken as read and signed as correct.

The Chairman addressed a few words of welcome to H.H. the Amir Faisal, who, attended by Brig.-General Haddad had come to hear Mr. Briggs's Paper, and expressed the gratification of members at His Highness's visit.

The Secretary announced the nomination of the candidates for membership whose names were published in the *JOURNAL* for 4th December, page 29.

Mr. Martin S. Briggs [A.] read a Paper on "Saracenic Architecture in Egypt and Palestine," and illustrated it by a series of photographs and drawings shown by the lantern.

On the motion of Professor T. W. Arnold, seconded by Sir Banister Fletcher [F.], a vote of thanks was passed to Mr. Briggs by acclamation and was briefly responded to.

The proceedings closed at 10 p.m.

* * * *The Report of the Civic Survey Conference held on the 15th inst. and Mr. Colclutt's Paper on the Improvement of London, read on the 16th, will be published in the next issue.*

Professional Announcements.

MESSRS. BOURCHIER, TATCHELL & GALSORTHY [F.F.] and Mr. Geoffrey C. Wilson [A.] have transferred their offices from Queen Anne's Gate to "Bank Chambers," 32 Strand, W.C.2. Telephone numbers: Regent 3626 and 3627.

Mr. W. Curtis Green [F.] has removed to 5 Pickering Place, St. James's Street, S.W.1. Telephone number: Regent 2893. Telegrams: "Modillion, St. James, London."

NOTICES.

The first list of candidates for election at the Business Meeting to be held on the 3rd January was printed in the notice convening the meeting (published in the *JOURNAL*, 4th Dec., p. 79). The following is the second list, the candidates having been nominated on 13th December:—

AS FELLOWS (59).

CLARKE: JOHN DANIEL [A. 1903], 25 Hyde Gardens, Eastbourne; Darns, Willington, Sussex. Proposed by S. C. Ramsey, S. D. Adshead, C. H. Strange.

CONSTANTINE: HARRY COURTENAY [A. 1909], 82 Mortimer Street, W.1. Proposed by Alfred Burr, W. E. Riley, Ernest B. Glanfield.

COUCH: WILLIAM EDWARD [A. 1903], 82 Victoria Street, Westminster, S.W.1. Proposed by Fredk. Chatterton, W. H. Harrison, Melville S. Ward.

DAWSON: MATTHEW JAMES [A. 1907], 9 New Square, Lincoln's Inn, W.C. Proposed by W. R. Lethaby, Henry T. Hare, W. E. Riley.

FULTON: JAMES BLACK [A. 1906], The Glasgow School of Architecture, 167 Renfrew Street, Glasgow. Proposed by N. W. Harrison, Henry T. Hare, Sir Aston Webb.

GAGE: CHARLES HENRY [A. 1901], 22 Conduit Street, W.1; 2 Cherry Orchard, Staines. Proposed by Oswald P. Milne, J. J. Joass, E. Keynes Purchase.

HIORNS: FREDERICK ROBERT [A. 1899], New County Hall, S.E.1. Proposed by Sir Reginald Blomfield, R.A., Alfred W. S. Cross, W. E. Riley.

HOLDEN: CHARLES HENRY [A. 1906], 28 Woburn Place, W.C.; Proposed by H. Percy Adams, Sir Reginald Blomfield, R.A., Sir John Burnet.

KENNARD: JOHN HAROLD [A. 1910], 12 Gray's Inn Square,

- W.C.1; Proposed by W. Murthwait How, Laurence K. Hall, Herbert W. Wills.
- KEYS:** PERCY HUBERT, D.S.O. [A. 1907], Architect, New Government Buildings, Singapore. Proposed by E. Vincent Harris, R. J. Allison, C.B.E., and the Council.
- LONG:** CHARLES WILLIAM [A. 1911], 24 Bloomsbury Square, W.C. Proposed by T. D. Atkinson, H. P. G. Maule, D.S.O., and the Council.
- MANSFIELD:** LESLIE [A. 1911], 33 St. James's Square, W.; 75 Earl's Court Road, W.8. Proposed by Ed. J. May, C. H. B. Quennell, W. A. Forsyth.
- PIERCE:** ROBERT, A.R.C.A. [A. 1909], Bank Chambers, Bangor St., Carnarvon. Proposed by O. Maxwell Ayrton, Leslie T. Moore, Herbert L. North.
- STEWARTSON:** ROBERT ERNEST [A. 1904], 22 Yuen Ming Yuen Road, Shanghai. Proposed by George Hornblower, W. Henry White, W. E. Riley.
- TRAQUAIR:** RAMSEY [A. 1900], Professor of Architecture, McGill University, Montreal. Proposed by Sir Robert Lorimer, A.R.A., James B. Dunn, A. Lorne Campbell.
- WARREN:** PERCY FRANCIS [A. 1908], 74 Hendford, Yeovil; Rydalmount, Yeovil. Proposed by George J. Skipper, Raymond Unwin, S. B. Russell.
- WILLS:** JOHN BERTRAM [A. 1909], 15 Orchard Street, Bristol; 15 Berkeley Square, Clifton, Bristol. Proposed by Sir Frank Wills, Graham C. Awdry, S. D. Ashhead.
- And the following Licentiate who have passed the qualifying examination:—
- ALEXANDER:** SAMUEL GRANT, M.B.E., J.P., 17 Queen's Gate, Inverness; Willow Bank, Inverness. Proposed by Alexander Ross, Herbert Read, Wilfrid Ainslie.
- ARTHUR:** JOHN MAURICE, Lieut.-Col., C.M.G., D.S.O., 4 Graham Street, Airdrie. Proposed by James Lockhead, Alexander N. Paterson, Wm. B. Whitie.
- BENTLEY:** ARTHUR FRED COLLINS, Dial House, Squirrels Heath, Essex. Proposed by C. Stanley Peach, Sir Aston Webb, P.R.A., Thos. E. Colcutt.
- BLAKEY:** RICHARD PALIN, Provincial Architect, Edmonton, Alberta, Canada. Proposed by G. T. Brown and the Council.
- BOSWELL:** GEORGE ARTHUR, 256 West George Street, Glasgow; White House, Milliken, Renfrewshire. Proposed by John Watson, Wm. B. Whitie, John Keppie.
- BROADBENT:** FRED, Education Offices, Leeds; Aberdeen House, Armley, Leeds. Proposed by H. S. Chorley, W. Carley Hall, O.B.E., William H. Thorp.
- BROWN:** WILLIAM, 4 Clyde Street, Motherwell; Skelington, Larkhall, Lanarkshire. Proposed by James Lockhead, James Davidson, Wm. B. Whitie.
- BUNCH:** ARTHUR CHARLES, The Castle, Winchester; 48 Hatherley Road, Winchester. Proposed by R. MacDonald Lucas, J. Arthur Smith, Robert Atkinson.
- CRAIGIE:** JAMES HOEY, 212 St. Vincent Street, Glasgow; 42 Riverside Road, Newlands, Glasgow. Proposed by John Watson, John B. Wilson, Wm. B. Whitie.
- DAVIDGE-PITTS:** HENRY, D.R.C. Chambers, Mossel Bay, S. Africa. Proposed by the Council.
- DAVY:** CLIFTON ROBERT, The Outer Temple, 222 Strand, W.C.2; Wellhouse, Ruislip, Middlesex. Proposed by Geo. Ernest Nield, Wm. Woodward, H. P. G. Maule.
- DENN:** JOHN GLEN, 31, Greenlees Road, and 122, Main Street, Cambuslang, Scotland. Proposed by James Lockhead, Andrew Balfour, John Fairweather.
- DESSAULT:** LEONARD LOUIS, 39 Newhall Street, Birmingham; 26 Bridge Street, Stratford-on-Avon. Proposed by James A. Swan, W. Alexander Harvey, Arthur Harrison.
- EKINS:** LEONARD GRAY, 99 Leman Street, E.1; Dalkeith, Station Road, Harrow-on-the-Hill. Proposed by Major Harry Barnes, M.P., Sir Banister Fletcher, Joseph Oswald.
- FERMAUD:** EDMUND AUGUSTE, 8 Buckingham Palace Road, S.W.1; 48 Russell Gardens, Golders Green, N.W.4. Proposed by R. Stephen Ayling, Frank W. Potter, Arthur Keen.
- FLOYD:** FRANCIS HAYWARD, The Market Place, Newbury, Berks; Frilsham Rectory, Newbury, Berks. Proposed by Edward Warren, M. Wheeler, Paul Waterhouse.
- FORSTER:** JOSEPH, County Architect, Cumberland; The Courts, Carlisle; Kirkandrews House, Kirkandrewson-Eden, Carlisle. Proposed by J. H. Martindale, J. W. Benwell, A. N. W. Hodgson.
- GARDNER:** HARRY RICHARD, Reigate Road, Leatherhead, Surrey. Proposed by Alfred W. S. Cross, James S. Gibson, H. Austen Hall.
- GOODHAM:** HENRY ROBERT, 6 King's Bench Walk, Temple, E.C.4; 96 Osbaldeston Road, Stoke Newington. Proposed by A. Sykes, W. E. Riley, Wm. Woodward.
- GRAHAM:** PATRICK HAMILTON, 21 Bolton Street, Wellington, New Zealand. Proposed by the Council.
- GERNEY:** ARTHUR EDWARD, Wielka 15, Warsaw, Poland; 65 Alexandra Park Road, N.10. Proposed by Jas. T. Cackett, R. Burns Dick, George H. Widdows.
- HARRISON:** GEORGE DUDLEY, 34 George Street, Hull; 84 De Grey Street, Hull. Proposed by W. S. Walker, Henry M. Fletcher, Godfrey Pinkerton.
- HASLOCK:** WILLIAM EDWIN, 143 Albert Road, Middlesbrough-on-Tees. Proposed by Robert Atkinson, E. Stanley Hall, Maurice E. Webb.
- HOLMAN:** GEORGE EDWARD, Lieut.-Col., 6 King's Bench Walk, Temple, E.C.4; Woodside, Buckhurst Hill. Proposed by W. E. Riley, Wm. Woodward, W. Henry White.
- HYAMS:** HENRY, 6 Waterloo Road, S.E.1. Proposed by W. D. Carle and the Council.
- JACKSON:** THOMAS GORDON, 13 South Square, Gray's Inn, W.C.1; 33 Bath Road, Chiswick, W.4. Proposed by Granville E. S. Streetfield, F. T. W. Goldsmith, Edwin Cooper.
- JUPP:** SYDNEY, 25 Sackville Street, Piccadilly, W.; Upper Woodcote, Purley, Surrey. Proposed by E. F. M. Elms, John Slater, Edmund Wimperis.
- MORGAN:** CECIL HERBERT, Situan Lodge, Darjeeling, Bengal, India. Proposed by the Council.
- NEIL:** HAMILTON, 157 St. Vincent Street, Glasgow; Gateside, Renfrew Road, Paisley. Proposed by Wm. B. Whitie, John Keppie, William A. Thomson.
- PALMER:** FREDERICK CHARLES RICHARD, 15 Bishopsgate, E.C.2; 3 Castello Avenue, Putney, S.W.15. Proposed by Sir Henry Tanner, C.B., Herbert A. Satchell, Henry Tanner.
- PEACOCK:** THOMAS REID, 81 St. Peter Street, Quebec, Canada; 76 De Salaberry Street, Quebec, Canada. Proposed by Victor D. Horsburgh, J. M. Henry, A. Lorne Campbell.
- PETTER:** JOHN, 74 Hendford, Yeovil; The Grange, Yeovil. Proposed by Edwin Seward, S. B. Russell, George J. Skipper.
- REYNOLDS:** EDWIN FRANCIS, King's Court, 117 Colmore Row, Birmingham; Hicke Croft, Rowington, nr. Warwick. Proposed by C. E. Bateman, Herbert T. Buckland, J. Coulson Nicol.
- SAUNDERS:** JOHN THOMAS, 1A Linden Gardens, Bayswater, W.2; Grove Cottage, nr. Caversham, Oxon. Proposed by M. Maberly Smith, D. Barclay Niven, Henry M. Fletcher.
- SHEPPARD:** JOHN MORTIMER, P.A.S.I., 39 Bloomsbury Sq., W.C.1; 156 Adelaide Rd., South Hampstead, N.W.3. Proposed by A. E. Richardson, C. Lovett Gill, Frank W. Potter.
- SIDWELL:** HENRY THOMAS, Council Offices, High Street, Rayleigh, and Gondola Villa, Rayleigh. Proposed by Jno. Stuart and the Council.

SMISTER: ERNEST, 29, Queen Street, Oldham; 194, Coppice Street, Oldham. Proposed by Arthur W. Hennings and the Council.

SINCLAIR: COLIN, M.A., F.S.A. [Scot.], 245 St. Vincent Street, Glasgow; 35 Clifford Street, Bellahouston, Glasgow. Proposed by Wm. B. Whitie, John Keppie, John Watson.

SPINK: HERBERT, 52 High Street, Windsor; "Broadwater," Wraysbury, Bucks. Proposed by E. Vincent Harris, Sydney Tugwell and the Council.

WALKER: WILLIAM, 81, North Street, St. Andrews. Proposed by William Williamson, W. Fleming Wilkie, John Wilson.

WHITBURN: HENRY ALFRED, 22 Surrey Street, W.C.; 12 Broadway, Woking; Elm Croft, Woking, Surrey. Proposed by John E. Sears, W. E. Vernon Crompton, Charles E. Varndell.

WINDSOR: FRANK, 77 Eccleston Square, S.W.; 40 Coombe Road, Croydon. Proposed by Horace Gilbert, Detmar Blow, Sydney Tatchell.

AS ASSOCIATES (72).

ADAMS: WALTER ALWYN COLE [S. 1912, Special War Exemption], 23 Throgmorton Street, E.C. Proposed by R. Langton Cole, Robt. C. Murray, Sir Aston Webb, P.R.A.

BARNETT: PERCY WILLIAM [Special War Examination], 64 Eppingham Road, Hornsey, N.8. Proposed by Walter R. Jaggard, A. E. Richardson, C. Lovett Gill.

BETTS: ALBERT WILLIAM [Special War Examination], 333 Nottingham Road, Old Basford, Nottingham. Proposed by H. G. Watkins, Ernest R. Sutton, A. Ernest Heazell.

BLADON: CHARLES ARTHUR [Special War Examination], 17 Oxford Road, Liscard, Cheshire. Proposed by E. Bertram Kirby and the Council.

BRAMWELL: JAMES STONEMAN [Special War Examination], Royal Insurance Buildings, 9 North John Street, Liverpool. Proposed by E. Percy Hinde, E. Bertram Kirby, Hastwell Grayson.

BREYETT: AUGUSTUS [Special War Examination], 43 Galveston Road, East Putney, S.W.15. Proposed by C. Stanley Peach, S. D. Adshead, Alfred B. Yeates.

CATON: WILLIAM COOPER [Special War Examination], 6 Waterloo Street, Hove, Sussex. Proposed by J. G. Gibbins, Philip M. Johnston, Raymond Unwin.

CHERRY: STANLEY VICKERSTAFF [Special War Examination], 65 The Wells Road, Nottingham. Proposed by H. G. Watkins, Albert N. Bromley, Ernest R. Sutton.

CLETON: EDWARD NOEL [Special War Examination], 7 East India Avenue, Leadenhall Street, E.C. Proposed by Charles E. Varndell, H. Alex. Pelly, John A. Cheston.

CONNAL: HAROLD JOHN [Special War Examination], 55 Wilfred Street, Derby. Proposed by J. Reginald Naylor, G. Hanson Sale, T. H. Thorpe.

CRAGG: WILLIAM HUGHSTON [Special War Examination], Detmold Chambers, 237 Collins Street, Melbourne, Australia. Proposed by Robert Atkinson, E. Stanley Hall, Maurice E. Webb, D.S.O.

DALE: FREDERIC CHARLES COWDEROI [Special Final Examination], 31 Bedford Square, W.C.1. Proposed by Robert Atkinson, Sir Aston Webb, P.R.A., Charles E. Varndell.

DAVIDSON: GERALD, B.Arch. Liverpool [S. 1919, Special War Exemption], The Beach House, Hoylake, Cheshire. Proposed by C. H. Reilly, W. E. Willink, T. Taliesin Rees.

DEMESTER: JOHN AUSTIN [Special War Examination], c/o Hucklebridge, 37 Pandora Road, West Hampstead, N.W.6. Proposed by the Council.

DOLL: MORDAUNT HENRY CASPERS, M.A. (Cantab.) [Special War Examination], 5, Southampton Street, Bloomsbury, W.C.1. Proposed by Chas. FitzRoy Doll, Andrew N. Prentice, Ernest Flint.

ELSWORTH: WILLIAM [Special War Examination], 68 Romer Road, Fairfield, Liverpool. Proposed by Sidney F. Harris, C. H. Reilly, T. Taliesin Rees.

EMBERTON: JOSEPH [Special War Examination], c/o Sir John J. Burnet, R.S.A., 1, Montague Place, W.C.1. Proposed by Beresford Pite, Sir John Burnet, Robert Atkinson.

EVANS: ERIC EWART [Special War Examination], 30 Park Road South, Cloughton, Cheshire. Proposed by W. E. Willink, T. Taliesin Rees, E. Percy Hinde.

FERIN: JOHN LAURENCE [Special War Examination], Windermere, Westmoreland. Proposed by C. H. Reilly, A. N. W. Hodgson, G. Reavell.

FORGIE: ALEXANDER GARDEN [Special War Examination], 33, Summerside Place, Leith. Proposed by F. W. Deas, Jno. Watson, James Thomson.

FOWLER: CYRIL WILLIAM [Special War Examination], 14 The Vale, Golders Green, N.W.2. Proposed by Edwin Cooper, F. T. W. Goldsmith, Herbert Wigglesworth.

FRANCIS: BERNARD THOMAS [Final Examination], 32 Willn Street, Upper Dale Road, Derby. Proposed by George H. Widdows, Frederick Wheeler, A. Jessop Hardwick.

FRITCHLEY: GEORGE BOWEN [Special War Examination], 52 Alexandra Road, Croydon. Proposed by Charles E. Varndell, Robert Atkinson, E. Stanley Hall.

GODFREY: FREDERICK WILLIAM [Special War Examination], 695 Fulham Road, S.W.6. Proposed by A. Saxon Snell, Beresford Pite, E. Stanley Hall.

GOLDING: WILLIAM ARTHUR [Special War Examination], St. Albans Grove, Musgrave Road, Durban, Natal. Proposed by the Council.

GREGORY: WILLIAM JOHN HENRY [Special War Examination], 14 Russell Road, Sefton Park, Liverpool. Proposed by C. H. Reilly and the Council.

HALFHIDE: FREDERIC WILLIAM [Special War Examination], 48 Thrale Road, Streatham, S.W.16. Proposed by Henry Tanner, Charles E. Varndell, Percy W. Meredith.

HALL: GEORGE LANGLEY DESMOND [Special War Examination], 1 Victoria Street, Westminster, S.W.1. Proposed by H. G. Crothall, Edwin T. Hall, George A. Hall.

HAMLIN: WILLIAM HENRY [Special War Examination], 62 Roxborough Road, Harrow, Middlesex. Proposed by Sir Reginald Blomfield, R.A., Ernest Newton, R.A., Sir Aston Webb, P.R.A.

HARRIS: FRANK CHAMBERS [Special War Exam.], c/o New Zealand High Commissioner, 415 Strand, W.C. Proposed by S. Hurst Senger, Walter Cave, Frank T. Verity.

HARRIS: LESLIE YOUNGMAN [S. 1911, Special War Exemption], Clinton Terrace, The Park, Nottingham. Proposed by Albert N. Bromley, H. G. Watkins, Robert Evans.

HILL: GEOFFREY WALKER [S. 1912, Special War Exemption], Daw Cross, Pannal, near Harrogate. Proposed by Archibald Neill, William H. Thorp, H. S. Chorley.

HOWARD: CHARLES VINCENT [Special War Examination], c/o Bank of New South Wales, 29 Threadneedle Street, E.C. Proposed by Robert Atkinson, E. Stanley Hall, Maurice E. Webb, D.S.O.

JONES: ROBERT DAVID [Special War Examination], Min-y-don, Borth-y-gest, Portmadoc, N. Wales. Proposed by Joseph Owen, Richard Hall, C. H. Reilly.

LANGRISH-TOYE: FREDERICK CHARLES [S. 1912, Special War Exemption], 17 Woodside Road, Wood Green, N.22. Proposed by W. Ralph Low, E. Stanley Hall, Robert Atkinson.

LAWRIE: WILLIAM GRINDLAY [Special War Examination], "Toronto," Martin Street, Crow's Nest, North Sydney, N.S.W. Proposed by Robert Atkinson, E. Stanley Hall, Theodore Fyfe.

LAWS: HORACE HERBERT [Special War Examination], 31 The Avenue, West Ealing, W.13. Proposed by William A. Pite, Beresford Pite, H. P. Burke Downing.

- LAWSON: PHILIP HUGH [Special War Examination], 6 Shavington Avenue, Chester. Proposed by C. H. Reilly, A. E. Powles, Edgar Quiggin.
- LEWIS: HORACE MERSHAM [Special War Examination], The Pollards, Wokingham. Proposed by Samuel J. Newman, Geo. W. Webb, Chas. S. Smith.
- LEWIS: WILLIAM JOHN [S. 1911, Special War Exemption], 12 Toronto Road, Ilford, Essex. Proposed by Jno. Stuart, Hurley Robinson, Alfred J. Dunn.
- LOVEDAY: WILLIAM TAYLOR [Special War Examination], 28 Albert Street, Rugby. Proposed by Albert E. Sawday, Howard H. Thomson, W. Talbot Brown.
- LOW: SIMPSON [Special War Examination], Woodlea, Dyce, Aberdeenshire. Proposed by A. Marshall Mackenzie, J. A. O. Allan, George Watt.
- MCCALLUM: MALCOLM SINCLAIR [S. 1913, Special War Exemption], The Lodge, Cullen, Banffshire. Proposed by J. Loehhead, Wm. B. Whitie, John Watson.
- MACFARLANE: GEORGE GORDON, B.Sc., M.C. [Special War Examination], 5, John Street, W.C.1. Proposed by Sir John Burnet, Raymond Unwin, H. Percy Adams.
- MACKINTOSH: WILLIAM [Special War Examination], 20, Willoughby Road, Hampstead. Proposed by W. A. Forsyth, H. P. G. Maule, D.S.O., Herbert Read.
- MARE: EDMUND TOWNSLEY [Special War Examination], c/o Sir John J. Burnet, 1, Montague Place, W.C.1. Proposed by Sir John Burnet, Robert Atkinson, Arthur J. Davis.
- MARTINDALE: CHRISTOPHER JAMES FAWCETT [Special War Exam.], City Engineer's Office, 36 Fisher St., Carlisle. Proposed by Harry Redfern, F. M. Simpson, Harry Sirt.
- MITCHELL: ANDREW, M. M. [S. 1912, Special War Exemption], 4 Shertard Road, Forest Gate, E.7. Proposed by Horace Gilbert, Arthur Bartlett, A. Saxon Snell.
- MOERDIJK: GERARD LEENDERT PIETER [Final Examination], Box 6,614, Johannesburg, S. Africa. Proposed by Frank Emley, W. H. Stucké and the Council.
- NEWBICK: FREDERICK HUBERT [Special War Examination], 15 Grange Terrace, Sunderland. Proposed by Thos. R. Milburn, W. Milburn, Geo. T. Brown.
- NORRIS: GEORGE BERTRAM EDWARD [Special War Exam.], Maltman's Mill House, Smarden. Proposed by W. A. Pite, A. E. Richardson, Bernard Matthews.
- PATON: ARCHIBALD GILCHRIST [S. 1920, Special War Exemption], 44 Apsley Street, Partick, W. Glasgow. Proposed by John Keppie, Alexander N. Paterson, John Watson.
- PEARCE: OSWALD DUNCAN [Special War Examination], 8 Highbury Hill, N.5. Proposed by Sir Reginald Blomfield, R.A., H. Edmund Mathews, Arthur H. Moore.
- PETERS: THOMAS JAMES [Special War Examination], 14, Hartington Street, Newcastle-on-Tyne. Proposed by R. Burns Dick, J. H. Morton, Charles S. Errington.
- PITE: ROBERT WILLIAM [Special War Examination], 13 Elm Grove Road, Ealing, W.5. Proposed by Beresford Pite, W. A. Pite, H. P. Burke Downing.
- REID: HERBERT HENRY [Special War Examination], 16 Burnett Place, Aberdeen. Proposed by J. A. O. Allan, A. Marshall Mackenzie, George Watt.
- ROSS: WILLIAM ALEXANDER [Special War Examination], 15 Felix Avenue, Crouch End, N.8. Proposed by A. E. Richardson, C. Lovett Gill, Alfred Cox.
- ROUSE: EDWARD HENRY [Special Final Examination], Hankow. Proposed by W. H. Hobday and the Council.
- RUDMAN: WALTER, M.C. [Special War Examination], 53 St Mary's Street, Chippenham, Wilts. Proposed by E. Stanley Hall, Edwin T. Hall, W. H. Watkins.
- SHATTOCK: LAWRENCE HENRY [Final Examination], 4 Crescent Road, Wimbledon, S.W.19. Proposed by S. D. Adshead, C. Lovett Gill, Stanley C. Ramsey.
- SPENCE: WM. NEEDHAM [S. 1914, Special War Exemption], "Lithgow," Oakley Rd., Ranelagh, Co. Dublin. Proposed by Fred G. Hicks, Frederick Batchelor, Albert E. Murray.
- STEPHENS: PHILOMORUS EDWIN [Special War Examination], 46, Chapel Street, Penzance. Proposed by the Council.
- STEVENS: FREDERICK JOHN [S. 1912, Special War Exemption], School House, Wellclose Square, E.1. Proposed by H. W. Hetherington Palmer, Percival M. Fraser, T. Lawrence Dale.
- SUNTER: MICHAEL CALVERT [Final Examination], 15 Holland Road, Chorlton-cum-Hardy, Manchester. Proposed by J. W. Beaumont, Isaac Taylor, Paul Ogden.
- SYNNOT: RAYMOND, M.C. [Special War Examination], Australasian Pioneers' Club, Sydney. Proposed by Robert Atkinson, E. Stanley Hall, Maurice E. Webb.
- THOMAS: EDWARD JOHN [S. 1910, Special War Exemption], Brynhenlog, Hengoed, near Cardiff. Proposed by Edwin Seward, John H. Phillips, Geo. E. Halliday.
- VERGETTE: ROBERT GEORGE [Special War Examination], 7 Walter Road, Swansea. Proposed by Robert Atkinson, E. Stanley Hall, C. E. Varnedell.
- WATSON: HAROLD [Special War Examination], Newall Carr, Otley, Yorks. Proposed by William H. Thorp, J. Wreghitt Connon, Sydney D. Kitson.
- WELSH: STEPHEN [Special War Examination], 54 Yeaman Street, Forfar, Scotland. Proposed by C. H. Reilly, John Watson, Wm. B. Whitie.
- WHARF: HENRY FRANCIS [Special War Examination], 106 Coltman Street, Hull. Proposed by the Council.
- WILSON: PERCY [Special War Examination], "Sparlands," Argyle Road, Southport, Lancs. Proposed by Edgar Quiggin, C. H. Reilly, Charles W. Harris.
- WINDER: RICHARD HENRY, M.A. [S. 1920, Special War Exemption], 254, Waterloo St., Oldham. Proposed by Isaac Taylor, Frank B. Dunkerley, Edward Hewitt.

AS HONORARY FELLOW.

CRAWFORD AND BALCARRES, THE RIGHT HON. THE EARL OF, 7 Audley Square, W. Proposed by the Council.

AS HONORARY ASSOCIATE.

CRESWELL: KEPPEL ARCHIBALD CAMERON, M.R.A.S., Inspector of Ancient Monuments, Palestine, c/o Military Governor, Jerusalem. Proposed by Martin Shaw Briggs, Frederick Chatterton, and the Council.

NOTICES.

The FIFTH GENERAL MEETING (BUSINESS) of the Session 1920-21 will be held Monday, 3rd January, 1921, at 8 p.m., for the following purposes:—

To read the minutes of the meeting held 13th December 1920; formally to admit members attending for the first time since their election;

To proceed with the election of the candidates for membership whose names were published in the notice convening the meeting (JOURNAL, 6th Nov., pp. 22-24, and 4th Dec., p. 79); also of those whose names were published in the JOURNAL for 20th Nov. (pp. 46-48) and again in the present issue (pp. 109-12).

MR. GOULD WILKS, of 36, Finsbury Pavement, is desirous of obtaining office accommodation, or would share a suite of rooms with another.

ARCHITECT, age 25 to 30 years (unmarried), required for Baghdad, salary 800 to 1,000 rupees per month. Passage paid, free quarters and medical attendance. Must be expert designer, good at details: materials chiefly brick and concrete. Exceptional opportunity for advancement for a pushing, capable man. Three years' agreement with usual notice clauses. Write (not call) for appointment to Messrs. Metcalf and Greig, Architects, Imperial Buildings, Kingsway, W.C.2.

A.R.I.B.A., at present in London, would like to meet a chitect willing to assist him in Singapore. Good prospects. Not required to leave immediately. Commencing salary by arrangement. Address Box 1312, Secretary R.I.B.A., 9, Conduit Street.

